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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Emigration from the Lower Danube to the Caucasus in Prehistoric Times.—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 136–171 (120 figs.), Dr. WILKE, of Grimma, discusses the intercourse between the Caucasus and the district about the lower Danube in prehistoric times. Many vases are, in form, color, and decoration, essentially the same in the two regions. The analogy is further supported by the bronze pins with ornamental heads, the spiral earrings, the sickles, the peculiar bronze figures with raised bands, and by the artificially elongated skulls found in both places. The pile dwellings form another point of resemblance. The writer concludes that about the middle of the second millennium B.C. an Aryan people, whom he would identify as Scythians, emigrated from the district about the lower Danube to the Caucasus, and in the course of a few centuries spread over Transcaucasia as far as the Araxes.

Painted Vases of the Stone Age in Bohemia.—In *Z. Ethn.* XL, 1908, pp. 573–575 (2 figs.), L. SCHNEIDER publishes evidence to show that local pottery with Mycenaean designs has been found in different parts of Bohemia.

La Tène, La-Tène, or Latène?—In *Röm.-Germ. Korrespondenzblatt*, I, 1908, p. 65, A. RIESE deplors the various spellings of Latène now in use and argues that the correct form is *Latène*.

The Origin of Religious Banquets.—In his *Till Fragen om Uppkomsten af Sakramental Måltider* (Upsala, 1908, Almqvist & Wiksells Boktryckeri-

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Miss EDITH H. HALL, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Dr. A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1908.

For an explanation of the abbreviations, see pp. 123, 124.

A.-B. iv, 168 pp.), E. REUTERSKIÖLD discusses at length the religious banquet with special reference to totemism.

The Prices of Meat in Antiquity.—In *R. Stor. Ant.* XII, 1908, pp. 1-19, CORRADO BARBAGALLO discusses the prices of meats and fowls. He takes into consideration the material available from two sources only: Egyptian papyri and the *τεροπρωτοί* inscriptions from Delos. In forthcoming numbers the study will be continued.

The Cat in Antiquity.—The history of the domestic cat in antiquity forms the subject of a paper by O. KELLER in *Rom. Mitt.* XXIII, 1908, pp. 40-70 (12 figs.). He shows that it was not until the fifth century B.C. that the European Greeks had even a sporadic acquaintance with the Egyptian cat; that a short-lived attempt to acclimate the cat in Magna Graecia was made ca. 400 B.C.; that the Romans became acquainted with the sacred Egyptian animal ca. 100 B.C.; that house cats were rather rare in Italy in the first century A.D.; that in the second to the fifth centuries the weasel gradually lost his old-time position as a mouser in favor of the cat.

Nicopolis ad Istrum.—In *R. Arch.* XII, 1908, pp. 33-95, G. SEURE continues (see *A.J.A.* XII, pp. 212 and 352) his study of Nicopolis ad Istrum by the publication of 85 previously known inscriptions and the description of eight reliefs and seven bronzes. Indexes, lists of names, addenda, etc., are appended.

The Domed Tombs at Panticapaeum.—In *Jh. Oest. Arch.* I. X, 1908, pp. 230-242 (9 figs.), J. DURM discusses the three domed tombs at Panticapaeum. He examines their method of construction, and traces the architectural development of this type of tomb.

Two Arabian Inscriptions from Arabia-Petraea.—In *Z. Morgenl. Ges.* LXII, 1908, pp. 280-282, A. FISCHER discusses the text and translation of the two short Arabian inscriptions published by A. Musil in *Wiener Zeits. f. Kunde des Morgenl.* XXII, pp. 81-85.

North Arabian Inscriptions.—In *Eph. Sem. Ep.* II, 1908, pp. 345-378, M. LIDZBARSKI discusses the Safatenian and Thamudian inscriptions in Northern Arabia that have recently been discovered by Dussaud and Macler, and also by Littmann and the American Archaeological Expedition. These inscriptions afford a good idea of the condition of the Arabs in Syria in Roman times and supplement in an important way Wellhausen's *Remains of Arabic Heathenism*. The Thamudian inscriptions contain almost exclusively curses, and exhibit the greatest variety in invoking imprecations upon the enemies of the authors. In opposition to Littmann, Lidzbarski holds that the alphabetic signs found in these inscriptions are not the origin of the *wusûm* or brands placed upon animals. He also contests Littmann's theory that the script of ancient North Arabia is the origin of the Berber writing. In opposition to Praetorius, he denies that the North Semitic alphabets form the intermediate stage of development between the Phoenician and the Sabaean alphabets. On the contrary, he thinks it more probable that both the North and South Semitic systems are independent developments of some early Greek system, perhaps the Cretan. The literature on the curious Mar'ulqais inscription in North Arabia is also made the subject of a thorough investigation.

South Arabian Inscriptions.—In *Eph. Sem. Ep.* II, 1908, pp. 379-400, M. LIDZBARSKI collects all the South Arabian inscriptions that have been

published within the last two or three years. There are twenty inscriptions in all; one is interesting as mentioning the North Arabian goddess Al-'Uzzā. The ancient Ethiopic inscriptions brought back by Littmann and Krencke from Abyssinia are also reported.

South Arabian Art. — In *Or. Lit.* XI, 1908, cols. 269-274 (pl.), M. HARTMANN discusses the motives of heads of bullocks, goats, and grapevines that are common in South Arabian art. These he holds are not derived from Mesopotamia, but were either learned by Yemenites in Syria, or were copied from Syrian patterns brought to Arabia.

Experiments with Ancient Lamps. — In *C. R. Acad. Insc.* 1908, pp. 480-487, M. RINGELMANN publishes the results of his experiments in the use of ancient lamps. The three lamps employed were Punic, dating from the seventh, sixth, and fourth to second centuries B.C. The oil was local olive oil. Wicks of pith, of hairs of the goat, the sheep, and the dromedary, and of threads of linen were tried. The last mentioned were found to be the only good wicks, but they must be small to avoid smoke. The best results were obtained with a wick 3 to 4 mm. in diameter and with salt in the oil. A better flame and less smoke was obtained with the use of salt. A wick 3 mm. in diameter, made of twelve threads of linen, with salt in the oil gives a flame 30 to 35 mm. high and 6 to 8 mm. thick. This flame is without smoke, but there is some odor, which was probably avoided in antiquity by the use of perfume. Eight grammes of oil are consumed by such a wick in an hour.

The Temple of Angkor-Vat. — In *Le Musée*, V, 1908, pp. 205-213 (6 figs.), H. LA NAVE describes the temple of Angkor-Vat, 4 km. south of Angkor, Siam. There are many monuments of the Kmers still to be seen in this vicinity, dating from the sixth to the twelfth century A.D., but this temple, though in ruins, is the most imposing. It is rectangular, with three spacious galleries superposed, surrounding a pyramid 74 m. high. The exterior is covered with delicate architectural decoration. The friezes on the flat surfaces are inlaid, those on the curved surfaces cut in relief. Inside decorations in gold and colors covered the walls and ceilings. The galleries of the lowest story are adorned with reliefs. In the western corridor the subject was taken from the *Ramayana* and represents the battle between the followers of Vishnu and those of Ravana. In the south corridor are warriors marching through a forest; in the north are battle scenes; and in the east a number of pleasure boats, and further on, the kingdom of the waters filled with fantastic marine animals. The original colors have largely perished.

EGYPT

Early Egyptian Chronology. — In *Klio*, VIII, 1908, pp. 213-226, C. F. LEHMANN-HAUPT discusses in detail the evidence for the chronology of ancient Egypt. He believes that the early Egyptians had a lunar year which they afterwards tried to reconcile with the solar year. The earliest Sothis period began July 19, 4236 B.C.

The Titles of the Thinite Kings. — In *S. Bibl. Arch.* XXX, 1908, pp. 86-94, 121-128, 163-177 (9 pls.), F. LEGGE shows that the protocol, or list of official titles of the Thinite kings, is connected in an uninterrupted manner with the protocol used by all succeeding dynasties, and that it can be

traced back by regular steps to the totems of the invading clans. From this he concludes that the form of a king's protocol is a valuable help in determining his place in the kings' lists, and one perhaps more trustworthy than those hitherto employed. This use furnishes a proof that Aha cannot possibly be the same as Menes.

The Hyksos and the Twelfth Dynasty.—In *S. Bibl. Arch.* XXX, 1908, pp. 155–158, E. W. HOLLINGWORTH attempts to show from the data of the monuments, the known lists of kings, the general evidence of the monuments, the features of the statues, and the similarity of the facts recorded of the two dynasties, that the Hyksos were identical with the kings of the twelfth dynasty.

Hieroglyphic and Hieratic Graffiti from Hatnub.—In *Sitzb. Berl. Akad.* 1908, pp. 679–690 (4 figs.), G. MÖLLER records the copying of graffiti at the alabaster quarries of Hatnub. Some of these had been previously published by Blackden and Fraser and by Griffith. There are in all seventeen hieroglyphic and fifty-two hieratic inscriptions. The former date from the fourth to the tenth dynasty, the latter from the sixth to the twelfth. The hieratic inscriptions of the tenth and eleventh dynasties are palaeographically nearer to those of the sixth than to those of the twelfth dynasty, a fact which may aid in determining the length of time between the sixth dynasty and the twelfth. These graffiti contain considerable information concerning the families of the rulers of the nome and their relations to the kings. The quarries and the road to the smaller quarry are described.

The Geography of the Tell el-Amarna Letters.—In *R. Bibl.* V, 1908, pp. 500–519, R. F. DHORME summarizes the results of the most recent German investigations in regard to the location of the lands and cities mentioned in the Tell el-Amarna letters.

Synchronisms of the Tell el-Amarna Period.—In *Or. Lit.* XI, 1908, cols. 445–448, F. THUREAU-DANGIN exhibits in tabular form the synchronisms that are known to exist between Egyptian kings of the eighteenth dynasty, Babylonian kings of the third dynasty, and the kings of Assyria.

Sculptors' Models.—In *Ber. Kunsts.* XXX, 1908, cols. 39–44 (9 figs.), H. RANKE describes certain sculptors' models and explains the technical process of carving statues in ancient Egypt.

The Horns of Consecration in Egypt.—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 24–29 (15 figs.), P. E. NEWBERRY points out that one of the cult objects at the masthead of boats in prehistoric Egypt is a two, three, four, or five crested mountain. In hieroglyphic inscriptions this is raised on a sacred perch and is sometimes two, but more often three, crested. It is the sign for the god Ha, an ancient divinity who seems to have been looked upon as a foreign god. An inscription of the twenty-sixth dynasty speaks of a certain Amasis as priest of "Ha of the double axe." The writer argues that this sign is to be identified with the horns of consecration found in Crete, with which the double axe was associated. They are emblematic of an ancient mountain god with whom the historic Zeus early became blended. He also suggests that the pillar in Minoan cult scenes may be equivalent to the prehistoric mast in Egypt.

Divinities on Scarabs.—In *Rend. Acc. Lincei*, XVII, 1908, pp. 135–155, ALICE GRENFELL discusses the divinities and animals found on scarabs, scaraboids, plaques, and amulets. These do not appear in the most ancient

specimens, but the former make their appearance during the dominion of the Hyksos, and the latter in the eighteenth dynasty. Until the sixteenth dynasty Egyptian deities appear, and a great variety of animals. These are fully discussed under various heads with numerous illustrations.

The War Helmet of the Pharaohs. — In *Or. Lit.* XI, 1908, cols. 236-237, W. M. MÜLLER shows that the name of the war helmet of the Pharaohs of the new empire, *hprš*, is not of Egyptian origin, but is the equivalent of the Hebrew word *hpr-r's*, meaning 'head covering.' This helmet is not depicted in Asiatic monuments, and its origin is still a puzzle.

The Pretended Egyptian Account of the Circumnavigation of Africa. — In *Sitzb. Berl. Akad.* 1908, pp. 956-967, A. ERMAN and H. SCHAFER discuss two scarabs on which are hieroglyphic inscriptions purporting to be records of the circumnavigation of Africa. These are shown, on linguistic and other grounds, to be forgeries.

A Temple of Apollo in Graeco-Roman Egypt. — In *Klio*, VIII, 1908, pp. 427-439 (pl.), P. M. MEYER publishes a papyrus now in Giessen dated in the year 80-79 B.C. and referring to the establishment of a temple of Apollo in that year at Hermoupolis. A temple of Apollo is known to have existed at this place as late as the fourth century A.D.

The Mention of Israel in the Merneptah Hymn. — In *Or. Lit.* XI, 1908, cols. 403-405, W. SPIEGELBERG holds that the signs commonly regarded as a determinative after the name of Israel in the famous passage in the inscription of Merneptah, cannot properly be regarded as a determinative, but must be read as an independent word *rmt*, "men"; and that the line must be translated, "Israel—its inhabitants are destroyed and its grain exists no longer." This indicates that Israel is the name of a land, and that its people are regarded as a settled agricultural population, which, according to the context, must have been located in Palestine.

The Jewish Colony and Temple at Assuan. — In *Bibl. World*, XXXI, 1908, pp. 448-459, J. M. P. SMITH gathers up the results of the investigations that have lately been published in regard to the Aramaic papyri of Assuan and the history of the Jewish colony at that place as it is derived from these documents. He also discusses the bearing of the new discoveries upon modern critical theories in regard to the development of the Hexateuch.

The New Papyri from Elephantine. — In *R. Bibl.* V, 1908, pp. 325-349, F. M. LAGRANGE summarizes the most recent discussions in regard to the Elephantine Papyrus containing the memorial of the Jews to the Persian governor concerning the destruction of their temple.

An Aramaic Ostrakon from Elephantine. — In *S. Bibl. Arch.* XXX, 1908, pp. 39-41, A. H. SAYCE, in the light of the Assuan papyri, attempts a translation of the ostrakon published by Cowley in *S. Bibl. Arch.* 1903, p. 264. It comes from the same Jewish community whose letter to the Persian governor of Judaea has lately cast such unexpected light on the books of Ezra and Nehemiah. It is a message sent by the hand of a slave to a friend of the writer.

Egyptian Analogies to the Finding of Deuteronomy. — The much discussed subject whether the finding of Deuteronomy has any counterpart in the finding of the records deposited in the foundations of Egyptian temples (see *A.J.A.* XII, p. 213) receives a fresh discussion from J. HERR-

MANN in *Z. Alttest. Wiss.* XXVIII, 1908, pp. 291-302, with the conclusion that the Dendera inscriptions are the most important parallels for the Old Testament student, but that the value of the analogy in the case of Deuteronomy remains doubtful.

A Pre-Macedonian Mint in Egypt?—J. MAVROCORDATO argues for the possibility of a pre-Macedonian mint in Egypt, on the basis of two silver coins described by him, struck probably between 390 and 350 B.C., with types characteristic of contemporary Athenian money, but bearing in addition symbols peculiar to Egypt (*Num. Chron.* 1908, pp. 197-207).

The Aboukir Treasure.—H. DRESSEL vigorously combats in *Z. Num.* XXVII, 1908, 137-157 (figs.), the denial of the genuineness of the gold medallions found (?) at Aboukir in 1902, which G. DATTARI set forth in *I venti medaglioni d' Abukir*, Milano, 1908 (see other articles noticed in *A.J.A.* VIII, p. 468; XI, pp. 78, 451; XII, p. 214).

The Copper Coinage of the Ptolemies.—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 30-40, J. G. MILNE shows that down to about 200 B.C. the Ptolemaic copper coins conformed to the standard of the silver drachma; but that after that date the values were expressed in multiples of the copper drachma. The latter was not regarded as a coin, but as a mere unit of accounting with rates of exchange varying from 500:1 to 375:1 as compared with silver. The smallest coin had the value of five copper drachmae.

Lathe marks on Ptolemaic Bronzes.—G. DATTARI thinks that the small depressions often seen near the centre of the faces of Ptolemaic bronzes are due to the lathe used to finish the cast flaws, and served to guarantee the genuineness of the coins, being difficult of imitation by counterfeiters (*R. Ital. Num.* XXI, 1908, pp. 157-166; pl.).

BABYLONIA, ASSYRIA, AND PERSIA

Babylonian Chronology.—In *Mitt. Vorderas. Ges.* XIII, 1908, pp. 1-97, T. SCHNABEL undertakes to gather up all the new material that has come to light in the course of the last few years on the subject of the Babylonian and Assyrian chronology from 1600 B.C. onward. The material is arranged in the form of a commentary on the Babylonian list of kings known as List A. The two main problems discussed are, the place of Kurigalzu in the third dynasty, and the correctness of the chronological datum of the Bavian inscription that has been called in question by Lehmann and Rost. Schnabel holds that the correct order of the kings of the Tell el-Amarna period is Karaindash II, Kadashmanharbe II, Nazibugash, Kurigalzu II, and Burnaburiash II. The Bavian inscription he regards as trustworthy, and thinks that the suspicion cast upon it by Lehmann rests upon incorrect data.

The Ancient Sargon.—In *Or. Lit.* XI, 1908, cols. 313-315, F. THUREAU-DANGIN discusses a fragment of a stele which mentions a king *Sharru-GI*. As Sheil has already observed, this king must be distinguished from *Shar-gani-Sharri*, who has hitherto been identified with the ancient Sargon, the father of Naram-Sin. The question then arises, with which of these two kings the ancient Sargon of tradition is to be identified. Sheil holds that *Sharru-GI* was the father of Naram-Sin, but Thureau-Dangin maintains that he was an earlier king of the dynasty of Kish, and that the correct order of

the kings is, Sharru-GI, Manishtusu, and Urumuush; Shar-Gani-Sharri and Naram-Sin. In *S. Bibl. Arch.* XXX, 1908, pp. 238-242, L. W. KING discusses the same problem and reaches the conclusion that tradition has confused these two monarchs and has ascribed the achievements of *Sharru-GI*, king of Kish, to *Sharru-Gani-Sharri*, the father of Naram-Sin. (See also HALÉVY in *R. Sémi.* XVI, 1908, pp. 377-381.)

Babylonian Legal Documents. — In *Sitzb. d. Kais. Akad. d. Wissenschaften in Wien*, Phil.-hist. Klasse, 155 bd., 2 Abh., 210 pp. (Vienna, 1907), M. SCHÖRR transcribes, translates, and discusses the legal documents of the time of the first Babylonian dynasty, which were published in the British Museum *Cuneiform Texts*, Vols. II, IV, VI, and VIII.

Hammurabi. — In *R. Bibl.* V, 1908, pp. 205-226, F. P. DHORME gathers up the results of the most recent German and English investigations in regard to the identity of Hammurabi with Amraphel of Genesis xiv, and in regard to the identity of the other kings who are said to have fought with Amraphel. In *Z. Assyriol.* XXII, 1908, pp. 7-13, A. UNGNAD discusses the numerous ways of spelling the name *Hammurabi*, and comes to the conclusion that the correct spelling was *Ammurapi*, which makes the comparison with *Amraphel* of Genesis xiv all the more probable. Amraphel's ally *Arioch* is certainly Hammurabi's contemporary, *Eri-Aku*, as the name should be read in Sumerian instead of the ordinary Semitic reading *Warad-Sin*. In *Alt. Or.* IX, Pt. I, 1907, pp. 1-35 (3 figs.), F. ULMER gives a sketch of Babylonia in the time of Hammurabi. It begins with the sources of information, then takes up the Sumerians and the history of Babylonia before the time of Hammurabi. This is followed with a discussion of the political relations and national activities, war and the military organization, family and social institutions, commerce, trade, industry, art, law and jurisprudence, government, administration, schools, science, cosmology, calendar, religion, hymns and psalms, ceremonial popular religion, priests, ceremonies connected with death, and conceptions of the future life.

The First Year of Samsu-iluna. — In *S. Bibl. Arch.* XXX, 1908, pp. 70-71, C. H. W. JOHNS discusses the official title of the first year of Samsu-iluna in the Babylonian chronicles. It bore the name, "The year when Samsu-iluna, the King, at the sure word of Marduk extended his dominion over the lands." This seems to indicate that the closing years of Hammurabi's reign were clouded in some disaster, and that Samsu-iluna had to fight for his throne. This may be the secret of the difference between the date lists and the kings' list. The former give Hammurabi forty-three years; the latter, fifty-five. If there was an interregnum of twelve years, during which Samsu-iluna had no acknowledged supremacy, this would account for the discrepancy.

Kurigalzu and Burnaburiash. — In *Or. Lit.* XI, 1908, cols. 265-276, F. THUREAU-DANGIN discusses the problem of the order of the kings of Babylon who are mentioned in the Tell el-Amarna letters. Burnaburiash calls himself the son of Kurigalzu, but this does not necessarily involve that Kurigalzu was his own father. He may have been a grandfather, or remoter ancestor. This hypothesis furnishes a simple solution of the chronological problem of the kings of the Tell el-Amarna period. These are to be arranged in the order Karaindash I, Kadashmanharbe I, Kurigalzu I, Kadashmanenlil I, and Burnaburiash.

Berosus in the Light of Newly Discovered Cuneiform Inscriptions.—In *Klio*, VIII, 1908, pp. 227-251, C. F. LEHMANN-HAUPT examines in detail the lists of kings given by Berosus and calls attention to the light shed upon them by the cuneiform inscriptions found in recent years.

The Arms Carried by Chaldaean Kings.—In *C. R. Acad. Insc.* 1908, pp. 415-422 (8 figs.), L. HEUZEY discusses the arms held by certain Chaldaean kings, especially those of Eannadu. The lance was used for striking as it is by the Arabs to-day; that is, it was allowed to slip through the hand until the end was reached, when it was firmly grasped. The peculiar club was originally provided with one or more blades of obsidian, making a very effective weapon.

The Sumerian Question.—In *R. Sem.* XVI, 1908, pp. 302-338, J. HALÉVY continues his discussion of the Sumerian question begun in previous numbers of the *Revue*, and defends his position that the Sumerian never existed as a language, but is simply an esoteric, priestly method of writing Semitic.

A Lament to Enlil.—In *Babyloniaca*, II, pp. 275-281, S. LANGDON translates an ancient Sumerian lament on the destruction of Nippur published in *Cuneiform Texts*, XV, 13. This was a favorite psalm in later compilations, and it is possible to trace its development and expansion through a number of recensions. The process throws an interesting light on the growth of psalms in the Hebrew psalter.

The Legend of Merodach.—In *S. Bibl. Arch.* XXX, 1908, pp. 53-62, 77-85, T. G. PINCHES calls attention to a tablet which amplifies an idea, already suggested in the creation narrative, of Marduk as the redeemer of the imprisoned gods whom he had vanquished. In this tablet Marduk's descent to Hades and visit to the spirits in prison, to whom he showed mercy and whom he delivered from their bonds, is described at considerable length. The passage has an interesting bearing on the Christian doctrine of the spirits in prison.

The God NIN-IB.—In *R. Sémi.* XVI, 1908, pp. 339-354, 455-465, F. HROZNÝ accepts Clay's discovery that the ideogram NIN-IB is transcribed in Aramaic with the consonants 'nwšt. This he holds should not be read as Clay reads it, *En-Mashtu*, "Lord of the Amorites," but should be read *En-nammashiti*, meaning "Lord of the Creatures."

Nin Harsag and Hâthor.—In *Or. Lit.* XI, 1908, cols. 234-236, A. BOISSIER calls attention to the correspondence of the Babylonian goddess Nin Harsag with the Egyptian goddess Hâthor in that they are both goddesses of mountains and both are conceived under the form of a cow.

The Name Yahweh in Babylonia.—In *Z. Assyr.* XIII, 1908, pp. 125-136, S. DAICHES refutes the evidence that is supposed to indicate worship of the god Yahweh in ancient Babylonia, and comes to the conclusion that none of the facts thus far adduced show knowledge of this divine name. In the new Babylonian period all the names ending with *Yaama* did not represent *Yahweh* or *Yaho*, but only the syllable *yah*. The tetragrammaton occurs in the new Babylonian period no more than in the old Babylonian period.

A Liver Omen from the Time of Ammisaduga.—In *Babyloniaca*, II, pp. 257-274, A. UNGNAD publishes an omen derived from the inspection of a liver, that is of especial interest because it is the first complete liver omen

that has yet been discovered from the time of the first dynasty of Babylon. It describes the process by which the omen was obtained, and is dated in the 21st of Adar in the 10th year of Ammisaduga, which was probably the beginning of the year 1774 B.C.

The Sign and Name for Planet in Babylonian.—In the *Proceedings of the American Philosophical Society* (Philadelphia), XLVII, 1908, pp. 141-156, MORRIS JASTROW, Jr., discusses the name (*bibbu*) and the ideographic designation (*Lu-Bat*) for planet in Babylonian. *Lu* he interprets as "sheep." *Bat* he interprets as "dead." The sheep, as a sacrifice, was of especial importance in divination, as were also the planets. The designation of the sacrificed sheep was then used to signify "omen," and in this sense was transferred to the planets, more especially to Mercury and Saturn. Divination by means of planets is less early and primitive than that by means of sacrifices (especially by means of the liver of the sacrifice). The relation between divination by the liver and by the stars is discussed. Previous discussions of divination by the liver by the same author are 'An Omen School Text' in *Old Testament and Semitic Studies in Memory of William Rainey Harper*, University of Chicago Press, 1908, 'The Liver in Babylonian Divination,' in *Medical Notes and Queries* (Philadelphia), November, 1907, pp. 237-240, and 'The Liver in Antiquity and the Beginnings of Anatomy,' in *University of Pennsylvania Medical Bulletin*, January, 1908, pp. 238-245. These are briefly discussed by S. REINACH, *R. Arch.* XI, 1908, pp. 417 f.

The Star Dil-Bat.—In *Z. Assyr.* XIII, 1908, pp. 155-165, M. JASTROW, Jr., agrees with the conclusions of Kugler that the planets are to be identified with the great gods of Babylonia as follows: Jupiter = Marduk, Venus = Ishtar, Saturn = Ninib, Mercury = Nebo, Mars = Nergal. These identifications he holds did not change from the earliest to the latest times. In the case of Venus (Dil-Bat), he shows that this planet was never associated with any other deity than Ishtar. Supposed instances to the contrary rest upon a misunderstanding of the texts.

The Land of Muşri.—In *Or. Lit.* XI, 1908, cols. 218-220, W. M. MÜLLER claims that the animals depicted on the obelisk of Shalmaneser II as coming from the land of Muşri, represent an impossible combination of creatures from diverse lands, from which nothing can be inferred as to the location of Muşri. Two of the animals are found in Egypt. This is the only historical kernel in the representation.

Babylonian Calendar.—In *Z. Assyr.* XIII, 1908, pp. 63-78, F. X. KUGLER discusses the proper interpretation of certain standing formulas in the official titles of the years in old Babylonian chronological lists. He also reaches the conclusion that nothing was known of a regular intercalation of an extra month every nineteen years in early Babylonia. The leap-years known to us follow no regular plan, and it must be assumed that extra months were inserted arbitrarily in accordance with the ripening of the crops.

The Length of the Month in Babylonia.—In *S. Bibl. Arch.* XXX, 1908, pp. 221-230, C. H. W. JOHNS discusses a number of contract-tablets which give sum totals of the number of days between a given day in one month and a day in a succeeding month. From these he shows that the month Tammuz had 30 days; Ab, Elul, and Tesri each 29; Marchesvan 30, Chislew 29, Tebet 30, and Adar 30.

Babylonian Boundary Stones.—In *Z. Assyr.* XIII, 1908, pp. 98–124, C. FRANK discusses the boundary stones recently published by W. J. Hinke (see *A.J.A.* XII, p. 356) and adds a number of suggestions in regard to their interpretation and archaeological significance.

Assyro-Babylonian Weights.—In *J. Asiat.* XI, 1908, pp. 191–202, J. A. DECOURDEMANCHE seeks to supplement the material in regard to Babylonian, Assyrian, and Persian weights, gathered by F. H. Weissbach in *Z. Morgenl. Ges.*, June, 1907, by collecting also the data furnished on the subject of weights and measures by the Greek metrologists of the Alexandrian school, with the aim of discovering, if possible, by a comparison of their statements with the Babylonian data, the basis of the ancient Oriental system of weights and measures.

An Assyrian Incantation against Rheumatism.—In *S. Bibl. Arch.* XXX, 1908, pp. 63–69; 145–152, R. C. THOMPSON gives in transcription and transliteration with a commentary an Assyrian magical formula for the curing of rheumatism.

The Behistun Inscription of King Darius.—An annotated translation of the Behistun inscription of Darius, by H. C. TOLMAN, forms Vol. I, No. 1, of *Vanderbilt University Studies*. (Nashville, Tenn.; New York, Lemcke and Buechner; Leipzig, O. Harrassowitz; 39 pp.; \$ 0.50.)

Chronology of the Behistun Inscription.—In *Or. Lit.* XI, 1908, cols. 485–491, F. H. WEISSBACH discusses the order of events as narrated in the Bisutun Inscription, or, as it is commonly called, the Behistun Inscription of Darius.

The Zagros Mountains.—In *Alt. Or.* IX, Pt. 3–4, pp. 1–66 (3 plans; 35 figs.), G. HÜSING discusses the archaeology and ethnology of the Zagros mountain region. Following the caravan route from Mosul to Hamadan, he describes the rock sculptures, first at the western end of this route at Bisutun and its neighborhood, then at the eastern end in the neighborhood of Hamadan. He then describes the physical features and the archaeology of the northern Zagros region, and afterwards of the southern Zagros, concluding with the remains in the vicinity of Dizful. This is followed with a sketch of the ethnology of the region. The earliest population seems to have been of the Negrito type. This was succeeded by an eastern race known as the Halla, that is divided into two main groups, the Lulubi in the west, and the Kasyapa in the east. These were followed by the Halappi, who were akin to the population of Elam. In the time of Sargon we first meet the Iranians, Persians, and Medes settled in this region. At the present time the northern part is inhabited by races speaking Kurdish, the southern part by races speaking Luri.

SYRIA AND PALESTINE

The Chronological Systems in the Old Testament and in Josephus.—In *Mitt. Vorderl. Ges.* XIII, 1908, pp. 101–176, A. BOSSE investigates the chronological data found in the Old Testament, with the conclusion that the Massoretic figures represent a more self-consistent and original form of the text than either the Greek or the Samaritan recensions. The fundamental conception of this chronology is the recognition of astronomical cycles, such as are known to have existed among the Babylonians. The main eras are

found to correspond with great sun-years, great moon-years, and Sirius-cycles. The whole system rests upon astronomical chronological speculation rather than upon authentic tradition.

Sacred Stones and Cup-marks in Palestine.—In *Z. Alttest. Wiss.* XXVIII, 1908, pp. 271–290, H. H. SPOER discusses the meaning of the cup-marks that are found so frequently in Palestine, and their relations to the holy stones with which they are often associated. Some cup-marks in the vicinity of cisterns and wells were doubtless used for watering animals. Other cup-marks on dolmens and menhirs, or on the vertical sides of cliffs, cannot have served a utilitarian purpose. Their frequent association with dolmens and menhirs suggests that they have a religious significance. A list is given of twenty dolmens with which cup-marks are associated. A cup seems to have been excavated in the rock in front of a dolmen to receive the blood of the victim that was slain upon the dolmen as an altar. Subsequently the cups were placed on the upper surface of the dolmen. Graves that contain similar cup-marks were also places of sacrifice like the dolmens. Cup-marks placed on the upper surface of standing stones may have served a similar sacrificial purpose. When they are placed on the sides of such stones they are more probably emblems of the Semitic mother-goddess 'Ashtart. While they are found on the tall standing stones that seem to have been emblems of the Baals, they are not found on the smaller cone-shaped stones that are emblems of the 'Ashtarts. In the light of these phenomena we should probably explain the cup-marks on vertical rocks as 'Ashtart emblems. So probably the cup-marks in the high place at Gezer are to be interpreted.

Ancient Jewish Synagogues in Galilee.—In *Bibl. World*, XXXII, 1908, pp. 87–102, E. W. G. MASTERMAN describes the ancient Jewish synagogues found at Tell-Hum, Kerazeh, Irbid, Umm el 'Amed, Kefr Ber'im, Meron, el-Jish, Nebratain, and ed-Dikkeh. All these buildings he regards as dating from the second or third centuries of the Christian era. They cannot be earlier than the ruins of Baalbec. The remains are rapidly disappearing, being used as quarries for building-materials by the villagers in the neighborhood.

Jerusalem in Bible Times.—Under the title *Jerusalem in Bible Times* (Chicago, 1908, University Press, 169 pp.; 56 figs.; 10 plans) L. B. PATON publishes a useful account of Jerusalem, its geography, and its existing remains. He discusses the condition of the city in earliest times and the successive changes it underwent down to the time of its capture and destruction under Titus.

The Third Wall of Jerusalem.—In *R. Bibl.* V, 1908, pp. 182–204, 367–381, H. VINCENT discusses the course of the third wall of Jerusalem in opposition to the views advanced by L. B. Paton in *Bibl. World*, 1907, and in *Jerusalem in Bible Times*. He holds that the statements of Josephus and other ancient writers in regard to the size of the city and the distance between the walls are untrustworthy, and that the only safe course for archaeology is to adhere to mediaeval ecclesiastical tradition in regard to the location of the Holy Sepulchre.

Herod's Temple.—In *Exp. Times*, XX, 1908, pp. 24–27, 66–69, A. R. S. KENNEDY attempts a more exact determination of the length of the cubit used in the building of Herod's Temple. From measurements of a large number of stones in the Haram Area and in other early Jewish monuments,

he concludes that the Herodian Temple was built according to a cubit that measured 17.6 inches. By the application of this standard, by a more critical examination of the data of Josephus and of the Mishna, and by a careful study of the rock levels of the Haram Area and of the remains of Herod's work that still survive, he seeks to determine the precise location of the Temple and its various enclosing courts and walls, together with the gates and the bridge across the Tyropoean Valley.

Petra and its Rock Sanctuaries.—In his *Petra und seine Felsheiligtümer* (Leipzig, 1908, J. C. Hinrichs'sche Buchh.; v, 364 pp.; map; 332 figs.; M. 28) G. DALMAN publishes a thorough study of the rock sanctuaries at Petra as a result of four visits to the site. An introduction of about one hundred pages describes the situation and history of Petra, the religion of the Nabataeans, the character of the holy places and the objects found in them, the inscriptions, etc., and this is followed by a detailed account of thirty sanctuaries with plans.

A Journey to Jerash.—In *Scribner's Magazine*, XLIV, 1908, pp. 405-418 (8 figs.), HENRY VAN DYKE describes his visit to Jerash, the ancient Gerasa. He gives a brief account of the ruins of the forum, of two theatres, of the propylaeum, and of the temple of the Sun.

The Latest Coins of Antioch.—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 246-267 (5 figs.), A. DIEUDONNÉ points out that although the issue of autonomous coins at Antioch came to an end under Valerian, two small bronze coins were struck after that time. These are discussed at length and the conclusion reached that they date from about 305 A.D. The first of them was probably struck by Galerius and the second by Maximinus. Eckhel and Cohen are wrong in attributing them to Julian the Apostate.

Coin Bearing the Name Yahweh.—In *S. Bibl. Arch.* XXX, 1908, pp. 45-52 (2 pls.), E. J. PILCHER discusses a unique coin from Gaza that has been in the British Museum's collection since 1814. On the obverse it bears a male head with crested Corinthian helmet. On the reverse in a square enclosure is the figure of a god, holding an eagle in his left hand, with three Phoenician letters *YHW* above his head. This is the same spelling of the divine name that is found for the Hebrew God *Yahweh* in the Aramaic papyri of Elephantine, and there can be no doubt that the deity in question is meant to be *Yahweh*, who is here identified with Zeus. The peculiar feature of this figure is a winged wheel. This is foreign to Greek art, but suggests the description of the chariot of *Yahweh* in the Book of Ezekiel.

The Aryan Origin of Jesus.—In *Or. Lit.* XI, cols. 237-240, P. HAUPT maintains that the Hamath conquered by Tiglath Pileser III and settled with Assyrian colonists was not, as is commonly supposed, the well-known Hamath of northern Syria, but was situated in Galilee. The colonists who were settled here were Aryans brought from Media. From these colonists the later population of Galilee was descended. They were Jews in religion, but not in race. Hence, Jesus and his disciples are to be regarded as belonging, not to the Semitic, but to the Aryan race.

The Lost Ten Tribes of Israel.—In *S. Bibl. Arch.* XXX, 1908, pp. 107-115, 137-141, C. H. W. JOHNS discusses fifteen tablets published by Ungnad, and made the subject of a monograph by Schiffer, that mention

the inhabitants of a city called *Kannu'*, whose god was *Au*. Johns agrees with Schiffer that *Au* is *Yahweh*, and that the occurrence of numerous Hebrew names in these documents shows that their authors were Israelites who had been transported to Assyria by Sargon in the middle of the eighth century B.C. He thinks that *Kannu'* may have been the local pronunciation of *Canaan*, the name that these exiled Israelites gave to their new home. He also adds two more documents that belong to the same series and contain the same curious mixture of Hebrew with Assyrian names.

Hittite Inscriptions from Emir Ghazi and Aleppo.—In *S. Bibl. Arch.* XXX, 1908, pp. 182–191 (pl.), A. H. SAYCE attempts translations of the great altar-inscription of Emir Ghazi, of the Aleppo inscription, of the inscription on the face of a column at Nigdeh, of the inscription discovered by Belck on an obelisk at Bogcha, of the new inscription from Mer'ash, of the Karaburna inscription, and of the bowl-inscription. *Ibid.* pp. 211–220 (2 pls.), he attempts the translation of two Hittite inscriptions of Gurun, discovered by Sir Charles Wilson in 1879, and recently photographed by M. G. Jerphanion; also of two new Hittite inscriptions discovered by W. M. Ramsay in 1908 at Emir Ghazi.

A Phoenician Inscription of 1500 B.C.—In *S. Bibl. Arch.* XXX, 1908, pp. 243–244, C. J. BALL discusses an inscription in Petrie's *Sinai*, figures 138–139. A small sphinx has on one side of the base a Semitic inscription containing the name 'Athtar. From this the inference is drawn that the Phoenician alphabet was known to workmen in the Sinaitic Peninsula as early as 1500 B.C.

The Inscription of Zakir.—In *R. Sémi.* XVI, 1908, pp. 357–376, J. HALÉVY subjects the inscription of the Syrian king Zakir, recently published by Pognon, to a philological and historical examination.

An Inscription from Baniās.—In *Mél. Fac. Or.* III, 1908, pp. 313–322, P. L. JALABERT discusses the inscription found at Baniās by B. W. Bacon and published by him in *A.J.A.* XI, pp. 315–320. In line 3 he reads CEBB in place of CEBK; in line 7 ΑΓΡΟΥC instead of ΑΓΡΟΥ; in lines 12–13 ΔΙΑCHM instead of ΔΙΑKHM. ΕΛΙΟΥ, line 12, is interpreted as Αἰλίου. α and ε are confused in two other places. CΤΑΤΟΥΤΟΥ is a proper name. He reads the whole inscription as follows: Διοκλητιανὸς καὶ Μαξιμιανὸς σεβ(αστοὶ) καὶ Κωνσταντῖος καὶ Μαξιμιανὸς κέσαρες λίθον διορίζοντα ἀγροὺς ἐποικίου Χρησιμανοῦ στηριχθῆνε ἐκέλευσαν φροντίδι (Αἰ) λίου Στατούτου τοῦ διασημ(οτάτου). Aelius Statutus is known from another inscription found at Djermâna and published in *Mél. Fac. Or.* I, p. 150. The writer argues that he was governor of Syria Phoenice sometime between March, 293, and May, 305 A.D.

Greek and Latin Inscriptions containing Semitic Names.—In *Eph. Sem. Ep.* II, 1908, pp. 323–344, M. LIDZBARSKI collects the Greek and Latin inscriptions containing Semitic material that have been published within the last two or three years. Among these are a text from Kefer Nebo that mentions Sima as a male instead of a female divinity, and along with him “the fellow-occupant of the bethel” and “the lion” as companion deities; also an inscription discovered at Gebal with a dedication to the sun; one from Deir el-Qal'a, that mentions Balmarcodes and Sima; one from Esh-Shuweifat that mentions the triad of Heliopolis; 175 short inscriptions from the Hauran that contain a great number of Semitic names, especially

Aramaic and Arabic names in Greek transcription. Similar in character are the inscriptions discovered by Savignac, by Littmann, and by Jouguet. There are also a number of Latin inscriptions from North Africa that contain Punic names.

ASIA MINOR

Hittite Remains near Marsovan.—In *Rec. Past*, VII, 1908, pp. 267–274 (pl.; 8 figs.), G. E. WHITE argues on the basis of vase fragments, which are similar to those found at Boghaz-Köi, that the mounds near Marsovan are Hittite. The mound at Zile and a rock-cut tomb at Gerdek-kaya are also Hittite.

Ephesus.—A retraction of certain statements in the recent British Museum publication on Ephesus, by which Lygdamis, the Cimmerian chief, was wrongly connected with temple B, is made by D. G. HOGARTH in *J.H.S.* XXVIII, 1908, p. 338, and a note added to say that he places the Cimmerian attack rather later than 660 B.C., and sets 652 conjecturally as the lower limit of date for temple A and its contents.

The Façade of the Library at Ephesus.—In *Jh. Oest. Arch.* I, XI, 1908, pp. 118–135 (14 figs.), W. WILBERG discusses the architectural details of the façade of the library at Ephesus and gives a restoration.

The Mercenaries and the Military Colonies of Pergamon.—In *R. Arch.* XII, 1908, pp. 174–218, A. J. REINACH begins a study of the military institutions of Pergamon with a discussion of the agreement of Eumenes I with his mercenaries (Fraenkel, *Inscripfen von Pergamon*, I, No. 13; Dittenberger, *Orientalis Graeci inscriptiones selectae*, I, No. 266; Michel, *Recueil d'inscriptions grecques*, No. 15), which is assigned to the time before the battle of Sardis (spring of 261 B.C.). The causes of the war against Antiochus I, the condition and relations of the Pergamene kingdom and the royal family, and the clauses of the agreement are discussed in detail.

A Cilician Boundary Inscription.—In *R. Sép.* XVI, 1908, pp. 434–437, J. HALÉVY discusses the Aramaic boundary inscription lately published by J. A. Montgomery in *J.A.O.S.* XXVIII, 1907, pp. 164–167.

A Graeco-Aramaic Inscription.—In *C. R. Acad. Insc.* 1908, pp. 434–447 (2 figs.), H. GRÉGOIRE discusses a bilingual inscription in Greek and Aramaic found at Faraša in Cappadocia and first published by J. Marquart. A new examination of the stone shows that it concerns a certain Sagaros, who, as *magus*, took part in a ceremony in honor of Mithra, and that it should probably be dated in the first century A.D. He also publishes two other late Greek inscriptions from the same place.

Phrygia.—In *Alt. Or.*, IX, 1907, Pt. II, pp. 1–31 (15 figs.), E. BRANDENBURG discusses the archaeological remains of ancient Phrygia and its position in the civilization of Asia Minor, coming to the conclusion that, both in civilization and probably also in its political relations, Phrygia was dependent upon the main centres of the Hittites. Architectural elements derived from the Hittites were developed and perfected, particularly in the geometrical rock façades that are characteristic of Phrygia. The execution of these must be placed about 1000 B.C., which fact makes it certain that they are independent of Greek influence. Accordingly, it must be assumed that similar remains in Greek art have been borrowed from Phrygia, and that a number of the laws of harmony observed in the

Parthenon and other Greek temples are developments of the principles seen in Phrygian rock façades.

The Archaic Phrygian Inscription from Tyana. — In *Annals of Archaeology and Anthropology*, I, 1908, pp. 13–16, J. L. MYRES discusses the archaic Phrygian inscription found by Garstang at Tyana. It is very fragmentary and only a small portion of any one line is preserved. The word ΜΙΔΑ perhaps refers to King Midas, and if so is a confirmation of the date, the early part of the seventh century, suggested by the forms of the letters.

Grave Inscriptions from Phrygia. — In *Hermes*, XLIII, 1908, pp. 522–577, B. KEIL discusses at length two grave inscriptions from Asia Minor, one from Termessus published in *B.C.H.*, 1899, p. 178, and the other (*C.I.G.* 3776) from Nicomedia. The unintelligible portion of the former he restores thus: Λάλλα 'Ο[λ]ώλλο[υ] Μο[λόλου] τὴν σωματοθήκην ἐαντῇ. προιγορε[υ]ει θυγαθράσιν τὸ κατὰστρομα πελεκείνους διενδῆσαι· ἐὰν δὲ μὴ συστυχῇσι τις, ἔστα[ι] ἐ[ν]οχος τῷ κυριακῷ ταμείῳ * ἐ.

GREECE

ARCHITECTURE

The Amphiareum at Oropus. — In *Ath. Mitt.* XXXIII, 1908, pp. 247–272 (4 pls.; 7 figs.), F. VERSACE describes and restores the temple and the stoa of Amphiaraus at Oropus. The temple consisted of a cella 21.66 m. long by 12.87 m. wide, a portico 5.24 m. deep, with a façade composed of six Doric columns between antae ending in engaged columns, and a small rear portico with two unfluted Doric columns, the door in the rear wall showing traces of a wooden sheathing. The cella had two rows of five unfluted Ionic columns. The nave was shut off from the aisles by a wooden grille. In the nave, between the second and third columns, is the foundation for a *πράπεζα* (mentioned in the treasure list, *I.G.* VII, 3498). In a line with the fourth column in each row there are remains of a second foundation which may have supported the cultus statue. There are several indications of a rebuilding, in the course of which the rear portico was added.

The stoa was 109.90 m. long (outside measurements) by 10.10 m. wide (inner face of rear wall to inner edge of stylobate). At each end there was a chamber, the three last intercolumniations being closed by a wall with pilasters, or more probably engaged columns. Each chamber was shut off from the stoa proper by two Ionic columns between antae, the space between each column and anta being filled by a stone barrier probably high enough to prevent a man from seeing over it, that between the two columns by a wooden partition, in which there was presumably a door. The central portion of the stoa was open, with forty-one Doric columns in the façade and seventeen Ionic interior columns. Along the rear wall of the central part and presumably around all four walls of the chambers a continuous marble bench was built in later times.

On stylistic grounds both buildings are to be dated in the first half of the fourth century B.C. An inscription relating to the construction of a water channel (*I.G.* VII, 4255) gives as the *terminus ante quem* the year 387 B.C., for the course of the channel was affected by the position of the

temple, which must therefore be earlier. The two chambers in the stoa were used for the rite of incubation, the one to the east being slept in by men, that to the west by women, as is proved by an inscription (I.G. VII, 235). Cf. also Pausanias, I, 34, 5.

The "Theatron" at Olympia. — The use of the word *theatron* in Greece to designate stone buildings with semicircular rows of seats for spectators has so obscured an earlier meaning as to cause some serious misapprehensions. One of these is the belief that such a stone building did once exist and may yet be found at Olympia. Xenophon's use of the word *θέατρον* to designate the place where a battle occurred between the Arcadians and the excluded Eleans at the games of 364 B.C. (*Hell.* VII, 4, 31), recalls the early meaning, a place for on-lookers to stand, and applies here to the porticoes and terraces which commanded a view of the space east of the great ash altar. In this space, to which the word *ἀγών* in the Homeric sense is applied by Pindar, certain contests were still celebrated in 364, and here all had been held before the laying out of the *dromos* on the site of the later stadium in 450. In this earlier *agon* the most famous Pan-Hellenic celebration of 476, which occasioned six of Pindar's Olympian odes, was held, and it was chiefly to secure a vantage ground for viewing the games and processions in this place that the "treasuries" were built in such an ungainly row and on such insecure ground, just to the north, all before 450. As all games, to a very late epoch, were held around an altar, the word *theatron* had originally the same religious associations as the kindred *theoria*. (L. DYER, *J.H.S.* XXVIII, 1908, pp. 250-273.)

The Acanthus Column at Delphi. — Recent investigations have shown that Tournaire's restoration of the acanthus column at Delphi (*Fouilles de Delphes, Architecture*, I, Pl. XI) and the restoration in plaster in the Museum at Delphi are to be corrected in some points. There were five drums instead of four, the total height of the column being 8.65 m., not 7.80 m. There was no architectural base, the tips of the three large leaves at the bottom resting directly on the plinth. The tripod was not supported on the heads of the dancers, but on the three acanthus leaves of the capital, which have holes on top into which the feet of the tripod were fitted. The position of the dancers was in the spaces between the three legs. They helped to support the basin of the tripod. (TH. HOMOLLE, *B.C.H.* XXXII, 1908, pp. 205-235; 20 figs.)

The Origin of the Ionic Frieze. — In *Jh. Oest. Arch.* I. XI, 1908, pp. 47-53, H. THIERSCH discusses the origin of the Ionic frieze. He believes with Birt that it developed from the painted and sculptured bands of figures on Egyptian walls. It was not an original part of the Ionic entablature, but was first used in Asia Minor to decorate a bare wall. This was at first its object in Greece, but the earliest examples, the Parthenon and Phigalia friezes, were not effectively placed. On the Erechtheum and on the Nike temple the case was different, and this use of the frieze was afterwards carried back to Asia Minor.

Supports for Tripods on the Acropolis. — In *Ath. Mitt.* XXXIII, 1908, pp. 273-278 (3 figs.), G. KAWERAU discusses a number of peculiar poros blocks found on the Acropolis at Athens. They are in plan equilateral triangles with the corners cut off and furnished with a groove. The top surface of one is concave. This suggests that it supported the basin of a tripod,

the legs of which were fitted against the apices of the triangle. The supports were presumably two courses high, the blocks tapering slightly. A reconstruction is attempted.

Architectural Forms in Greek Vase Paintings.—In *R. Arch.* XI, 1908, pp. 359–390 (23 figs.), R. VALLOIS discusses the architectural forms in the paintings on Greek vases. In paintings of the sixth century some Doric columns are evidently slender and of wood, others heavy and of stone. The capitals are rude and clumsy. In the fifth century the development of the capital can be traced in the paintings. Similarly the development of the Ionic capital can be followed, as can also that of the entablature. Various forms of acroteria are also observed.

SCULPTURE

Ionic Sculpture in its Relation to Coins.—In *Le Musée*, V, 1908, pp. 219–229 (23 figs.), J. DE FOVILLE points out the connection between Ionic sculpture and coins of the Ionian cities of Asia Minor in the sixth century B.C.

The Winged Victory.—In *C. R. Acad. Insc.* 1908, pp. 221–236 (10 figs.), G. RADET discusses the origin of the winged Victory. Literary tradition attributes it to Archermus of Chios and this was apparently confirmed by the discoveries at Delos. It is doubtful, however, if the inscription with the name of Archermus really belongs to the winged statue found near by. The type is derived from that of the great Asiatic animal goddess called *Cybele* by the people of Sardis (*A.J.A.* XII, pp. 358–359), and originally had her attributes. The Delian statue should probably be restored with a flower in the right hand and a lion near the left leg.

The Parthenon Pediments.—C. Smith's proposal to supply a small flying Nike, perhaps of bronze, in the point of each of the Parthenon gables, is severely criticised by B. SAUER in *Jb. Arch. I.* XXIII, 1908, pp. 101–107 (fig.), chiefly on the grounds that the objects already known by marks in the marble are sufficient to fill the spaces, and that the existence of Victories in both pediments among the full-size marble figures is by no means disproved by turning the so-called Nike of the east pediment into an Iris of the west pediment.

The Western Pediment of the Temple of Zeus at Olympia.—In *Sitzb. Mün. Akad.* 1908 (Abhandlung 7; 20 pp.; pl.), P. WOLTERS discusses the arrangements of the figures in the western pediment of the temple of Zeus at Olympia proposed by Treu (*Jb. Arch. I.* 1888, p. 175, *Olympia*, III, p. 130), and Skovgaard (*Apollon-Gavlggruppen fra Zeustemplet i Olympia*, Copenhagen, 1905), and arrives at the following arrangement (the figures being designated by the letters assigned to them by Treu): ABCDEFGMNO LHJKPQRSTUV.

The West Frieze of the Treasury of the Cnidians at Delphi.—In *B.C.H.* XXXII, 1908, pp. 177–187 (fig.), F. POULSEN identifies the scene portrayed on the west frieze of the treasury of the Cnidians at Delphi. It was not the arrival of Heracles on Olympus, as Homolle proposed, but the incident in the Trojan war described in *Iliad*, XX, 32 ff. The gods are preparing to enter the contest, — Hera, Athena, Poseidon, Hermes, Hephaestus, on the side of the Greeks, Apollo, Artemis, Leto, Ares, Aphrodite, Xanthus, on the side of the Trojans. On the slab at the north end are Hermes,

Athena mounting a chariot, and Hephaestus (Homolle's Heracles), identified by the handle of a hammer in his right hand. The figures of Poseidon and Hera are not preserved, but the winged horses of the chariot belong to the former and show that he was not far off. At the right, on the slab at the south end, is a fragment of the figure of Ares, identified by his leather cuirass. The goddess descending from the chariot (Homolle's Hebe) is Aphrodite. Her pose (she is putting on a necklace and looking over her shoulder at Ares) and the sparrow or dove on the chariot pole make the identification certain. The two heads in profile to the left belong to Apollo and Artemis. In the centre was a battle scene, the *ἀριστεία* of Achilles. The west frieze thus forms a pendant to the east frieze, which represents the gods watching the contest over the body of Patroclus (*Iliad*, XVII, 90 ff.).

New Interpretations of Reliefs from the Asclepieum at Athens.—In 'Εφ. 'Αρχ. 1908, pp. 103-134 (6 figs.), I. N. SVORONOS interprets several reliefs found in the Asclepieum, which have hitherto baffled all attempts at explanation. No. 1351 (cf. Staës, *Marbres et bronzes du Musée National and Καστριώτης, Γλυπτὰ τοῦ Ἑθνικοῦ Μουσείου*) is recognized as the discovery of the exposed infant Asclepius by the shepherd Aresthanas in a cave on Mount Titthium. No. 1358, as the arrival of the servant of Asclepius with Hygieia, who is met by Telemachus of Acharnae (cf. *C.I.A.* II, 1649, which records this historic event). No. 1360 is recognized as Asclepius himself, buried in thought, perhaps a part of the foregoing group. No. 1366 probably represents the procession of the *Atthides*, descending the steps from the Asclepieum. No. 1353 represents the hero *Sphyrus*, a descendant of Asclepius, with symbols of surgery, a mallet, knives or chisels, perhaps a trephine, and the flowers and fruit of the poppy, used for anesthesia. No. 1332, a votive relief of 350-300 B.C., represents three divinities, apparently Asclepius, Demeter, and Core, before whom stand six men, whose names are carved above, and of whom five have been honored with crowns of olive which are carved below. Two of these men are sons of the famous physician Dieuches, and one of the still more famous physician Mnesitheus, and the conjecture is made that we may have here five army surgeons, who had served under Antiphilus in the campaign of Lamia and Thessaly in 323 B.C., coming with their general to offer professional thanks to their patron deities.

Unpublished or Little-known Sculptures.—In *R. Arch.* XII, 1908, pp. 107-124 (6 figs.), S. REINACH publishes and discusses five works of sculpture: (1) A marble statuette of a seated Heracles. This is apparently identical with a figure published by Clarac (*Musée de Sculpture* 1989 = Reinach, *Répertoire*, I, p. 469, 1) which formerly belonged to Cavaceppi. The Cerberus in Clarac's engraving was probably added by Cavaceppi and has been removed. (2) A marble statuette of a boy (a fisher) asleep. These two statuettes were in London in the summer of 1908. (3) A bronze statuette of Heracles standing, formerly in the collection of Mr. W. Rome, in London. Heracles is youthful and beardless. His right hand rests on his hip; the left hand extends forward. He wears only the lion's skin, the head of which serves as a cap or helmet. The proportions and attitude are Polyclitan, and the statuette is probably a copy of a statue by Polyclitus. (4) The warrior from Celeia, a half Roman, half barbarian work. (5) A relief in Monaco, of mediaeval origin.

Some Statues from Delos.—In *B.C.H.* XXXI, 1907, pp. 389-419 (2 pls.; 9 figs.), F. MAYENCE and G. LEROUX discuss nine statues found on Delos at various times. They include two Polyhymnias of the Berlin type, a dancing Muse (Terpsichore), a seated Muse, Apollo Citharoedus, Artemis (the type is new), Leto in a type slightly modified from the Eirene of Cephisodotus, a Muse with the nebris, and a standing Muse. All are works of the late second or early first century B.C. The discussion turns especially upon the relation of these statues to the group of Apollo and the Muses by Philiscus of Rhodes. The authors question some of the conclusions of Amelung and Watzinger, but agree that the Polyhymnia, Terpsichore, Urania of Berlin, the Muse with the cithara, and the seated Muse from Delos show the same style, especially in the presence of the thin himation over the heavy chiton. The innovation of representing the heavy folds of the under garment as visible beneath the light mantle seems to have originated, if not in the work of Philiscus, at least in southeastern Asia Minor or the neighboring islands. A remarkably fine example is the statue of Cleopatra, wife of Dioscurides (140 B.C.), found at Delos. Delian sculpture shows both Athenian and Asiatic influence. Seven other pieces of sculpture from Delos are discussed by L. BIZARD, G. LEROUX, and M. BULARD, *ibid.* XXXI, 1907, pp. 504-529 (4 pls.; 6 figs.). These are: 1. The colossal phallus found in 1886; 2. A nude Dionysus seated on a throne, a copy of a third century work; 3, and 4. Two standing Sileni, representing actors garbed as Silenus; 5. A poros relief of Dionysus in the costume of Artemis; 6. A small relief with symbols of Isis; 7. A relief relating to the cult of Agathodaimon.

Pliny as Evidence for Hegias.—In *R. Ét. Gr.* XXI, 1908, pp. 119-120, R. PICHON suggests that the words of Pliny (*N.H.* XXXIV, 78), *Hegiae Minerva Pyrrhusque rex laudatur*, etc., refer to a single group of sculpture. The correctness of this interpretation is questioned by S. REINACH.

Damophon of Messene.—In *B.S.A.* XIII (Session 1906-1907), pp. 357-404 (3 pls.; 28 figs.), G. DICKINS describes and publishes the fragments of the group at Lycosura by Damophon (see *B.S.A.* XII, pp. 109-136; *A.J.A.* XII, p. 224) and reconstructs the entire group (Fig. 1). The piece of embroidered drapery is found to be part of Despoina's veil. The mechanical construction of the group is discussed by K. KOUROUNOTIS (pp. 384-389). Damophon's style can now be better studied than that of almost any other Greek sculptor. He was a maker of colossal statues and a fine engraver of decorative detail. The bodies and the drapery of his figures are not well designed or executed, while his heads show a mastery of material and execution, combined with power and originality. The attitudes of Demeter and Despoina remind one of the Demeter and Persephone (?) from the east pediment of the Parthenon, and his other works, which are briefly discussed, also appear to have followed known types.

The Younger Praxiteles.—In *B.C.H.* XXXII, 1908, pp. 236-265 (2 figs.), W. VOLLGRAFF publishes an inscription from Argos recording the founding of a cult and a temple of the Asiatic Leto after the expulsion of the Macedonian garrison by Demetrius Poliorcetes in 303 B.C. The temple is to be identified with that containing a statue of Leto by Praxiteles (Paus. II, 21, 8). This artist must be the grandson of the great Praxiteles. The statues of Leto and her children in the temple of Apollo Prostaterius at

Megara (Paus. I, 44, 2) and in the double temple at Mantinea (Paus. VIII, 9, 1) are to be assigned to him, the style of the reliefs on the base from Mantinea thus finding a reasonable explanation. He also made a statue of Leto of *smaragdus* at Myra in Lycia, an Aphrodite at Alexandria in Latmos, and perhaps the statues of Rhea and Hera in the Heraeum at Plataea (Paus. IX, 2, 7).

The Pythocles Base.—In *Jh. Oest. Arch. I. X*, 1908, pp. 326–329 (2 figs.), E. Löwy discusses the base of the statue of Pythocles at Olympia

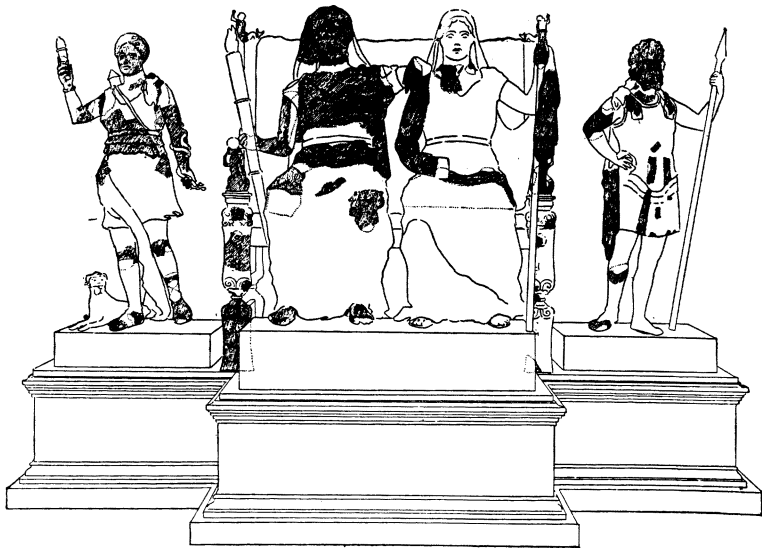


FIGURE 1.—GROUP BY DAMOPHON AT LYCOSURA.
(Hatching denotes extant fragments.)

and concludes that it supported a figure standing in a position similar to that of the Borghese Ares.

The Learchus of Aristonidas.—In *Jh. Oest. Arch. I. X*, 1908, pp. 243–250 (4 figs.), W. KLEIN discusses a torso, now lost, published by Jan de Bisschop (Episcopus) in his *Paradigmata graphices variorum artificum* (Hague 1671), pl. 27, after a drawing of Poelenborg. It represents a youth sinking upon the ground with his head falling back upon his left shoulder. Under his left arm is the hand of a figure which once supported him. Klein argues that this was a copy of the Learchus in the group of Athamas and Learchus by the Rhodian sculptor Aristonidas known to us from Pliny, *N.H.* XXXIV, 140.

Dumont d'Urville and the Discovery of the Venus of Melos.—In *R. Ét. Anc. X*, 1908, pp. 205–248, M. BESNIER discusses at length the part played by Dumont d'Urville in the discovery of the Venus of Melos. He points out that the French consular agent at Melos named Brest showed the statue to d'Urville and to other French naval officers. Brest wrote to David, consul general at Smyrna, who in turn communicated with Rivière, the French

ambassador at Constantinople, but not before the latter had heard of the statue from d'Urville. A notice of the discovery, dated January 11, 1821, and signed by d'Urville, is also published and its text compared with that of three other accounts left by him. This document is now in the library at Caen and was probably once the property of Pierre-Aimé Lair, a friend of d'Urville's.

The Monemvasia Statuette. — In 'Εφ. 'Αρχ. 1908, pp. 135-142 (3 pls.; 2 figs.), B. STAES discusses the terra-cotta statuette of Aphrodite from Monemvasia (*A.J.A.*: XII, p. 458). He dates it in the second century B.C., but concludes that its resemblance to the Aphrodite of Melos is not close enough to solve the problem of the restoration of that statue.

The Aphrodite of Clazomenae. — In *B. Soc. Ant. Fr.* 1908, pp. 137-138, E. MICHON records the finding of the lower part of the body, the feet, and the base of the statue in the Louvre known as the Aphrodite of Clazomenae. The new pieces have been added to the figure, which is about half life size. In *B.C.H.* XXXII, 1908, pp. 259-265 (pl.), the same writer discusses the statue as now set up.

A Youthful Asclepius Head. — In *Jh. Oest. Arch. I.* XI, 1908, pp. 111-114 (3 figs.), K. HADACZEK discusses the head of a youthful Asclepius in the Museo Nazionale in Rome. He identifies it by the heavy band about the hair which is common on the bearded statues. The face is not unlike that of Apollo, but more effeminate. Hitherto the youthful Asclepius has been known almost wholly from statuettes. The original, of which the head is a copy, was probably of bronze of the fourth century B.C., and it seems to be reproduced upon a coin of Marcianopolis of imperial times.

The Eros of Thespieae. — To the list of figures of Eros drawing the bow, C. RAVAISSON-MOLLIEN (*B. Soc. Ant. Fr.* 1908, pp. 147-148) adds another of which there is a cast in the Louvre (No. 125). The original was once in the collection Somzée. The head is very like the Harcourt head, but with some differences. The writer believes that it is to be traced back to the Eros of Thespieae by Praxiteles.

Helicon. — In *R. Ét. Anc.* X, 1908, pp. 248-249, E. POTTIER suggests that the stele published in *B.C.H.* 1890, pls. IX and X, and explained as Boreas or Pan, is really a personification of Helicon. He bases his argument upon a fragment of Corinna (*Berliner Klassikertexte*, V, Pt. 2, pp. 26 ff.).

Representations of Marsyas. — In *Jh. Oest. Arch. I.* X, 1908, pp. 312-326 (10 figs.), K. HADACZEK discusses three representations of Marsyas. The first of these is the torso in the Belvedere believed by Sauer to be a Polyphemus, but here shown to be a Marsyas of Attic origin of the fourth century. A Pompeian wall painting (Helbig, *Wandgemälde*, n. 224) is compared with it. The second statue is a nude standing figure with a panther skin about the neck in the museum at Agram. This formed part of a group. Two other copies of it are known, one at Holkham Hall, England, and the other, wrongly restored as a Heracles, in the gardens of the Villa Borghese. The third figure appears on a relief in two pieces in the Palazzo dei Conservatori in Rome. Marsyas stands leaning against a tree; before him stand a Scythian slave and Apollo, behind him are Leto and Artemis.

The Suicide of Ajax. — In *Boll. Arte*, II, 1908, pp. 361-368 (pl.; 9 figs.), L. A. MILANI discusses a bronze statuette of Ajax falling on his sword (Fig. 2), found in a fifth century tomb at Populonia. Its total length is

11.1 cm. Beneath the base is a projecting piece of metal by which it was attached to a tripod or to some similar object. The modelling of the back and head and the fineness of execution show that it is a copy of a large Greek original of the early part of the fifth century, perhaps a work of the Aeginetan school. The author also points out that the representations of the suicide of Ajax fall into two classes, those which presuppose the belief that the hero was invulnerable except under the arm, and those which do not.

A Votive Relief in Constantinople.—A votive relief to Zeus Olbios in the Imperial Museum at Constantinople is published by EDHEM BEY, in *B.C.H.* XXXII, 1908, pp. 521-528 (2 pls.). The god is represented with bull's horns, standing, pouring a libation on an altar from a patera in his right hand; his left leans on a staff. In the lower right-hand corner is an eagle. The preparations for a sacrifice are represented in a lower register. The identification is made certain by an inscription.

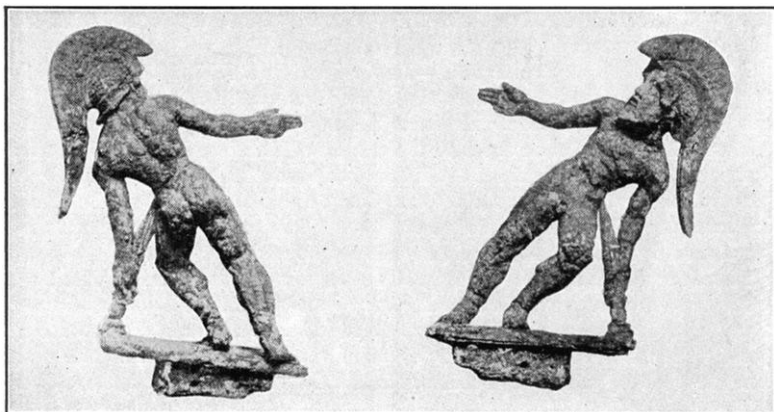


FIGURE 2. — STATUETTE FROM POPULONIA.

Zeus Ktesios.—A marble stele from Thespieae, now in the museum at Thebes, with the representation in relief of a coiled serpent and the inscription Διὸς Κτησίον in letters of the third century is published by M. P. NILSSON in *Ath. Mitt.* XXXIII, 1908, pp. 279-288 (fig.). He discusses the cult of this domestic divinity and compares the allied cults of the Dioscuri at Sparta, Agathos Daimon, Zeus Philios, and Zeus Meilichios.

Catalogue of Casts in the Metropolitan Museum, New York.—The Metropolitan Museum of Art has issued a catalogue of casts. The introduction, by Edward Robinson, outlines the plan of the catalogue and gives a brief history of the collection. The Egyptian section is by Albert M. Lythgoe, the Oriental and Greek and Roman sections by Gisela M. A. Richter, and the post-classical periods are treated by Ethel A. Pennell. 2607 numbers are catalogued. There is an index by places, a general index, and a bibliography. The plates represent, not the casts, but restorations or the surroundings of the originals. (*Metropolitan Museum of Art. Catalogue of the Collection of Casts.* New York, 1908, printed for the museum. xxxiv, 383 pp.; 33 pls.; 8 vo.; \$0.50.)

VASES AND PAINTING

The Sarcophagus from Hagia Triada.—The painted stone sarcophagus from Hagia Triada, since 1903 in the museum at Candia, is published and discussed by R. PARIBENI in *Mon. Antichi*, XIX, 1908 (86 pp.; 3 pls.; 23 figs.). A summary, with comments by A. J. REINACH, is in *R. Arch.* XII, 1908, pp. 278–288 (3 figs.). On one side is a scene of sacrifice to the dead, who stands before his tomb to receive from three men a boat and two calves; while at the other end a woman and two long-robed men, one of whom is playing a lyre, offer a sacrifice of wine, which is poured into a large vase that stands between two pillars surmounted by four-bladed axes, on one of which sits a bird. On the other long side is an altar, beside which is a pillar surmounted by a four-bladed axe, on which is a bird. Before the altar is a man, behind whom is a bull, already sacrificed, and two goats. Behind the bull is a flute-player. Three other persons, in long skirts, are only partially preserved. On one end is a chariot drawn by two horses. In the chariot are two persons. On the other end are two persons in a chariot drawn by two winged griffins. A bird sits on a wing of one of the griffins. These scenes are enclosed in wide borders enriched with spirals and rosettes. The coloring is brilliant and in part realistic. Paribeni believes that the deceased is represented on each side and each end. Reinach doubts this. Comparison with Egyptian monuments, the fact that chariots are represented and that griffins of Babylonian type are present, show connection with Egypt and the East. The sarcophagus belongs to the Late Minoan II period (about the fifteenth century B.C.).

Prehistoric Pottery of Chaeronea and Elatea.—In *Ἐφ. Ἀρχ.* 1908, pp. 63–96 (4 pls.; 16 figs.), G. SOTERIADES describes and carefully classifies a very interesting collection of pottery, mostly native, of the neolithic and early bronze ages found in the course of several excavations within the last eight years in the remains of tombs and small settlements near Chaeronea and in the plain of Phocis. He lays particular stress on the continuity and gradual development of style and method from the neolithic into the “Mycenaean” age (see *A.J.A.* XII, pp. 365 f.).

An Inscribed Protocorinthian Lecythus.—Among the contents of tombs excavated at Cumae by E. Stevens between the years 1878 and 1896, and now in the Naples museum, is a Protocorinthian lecythus inscribed *Ἰγαμένε Τυρρῖνα*, having scratched upon it also the beginning of the Greek alphabet. A preliminary publication is given by E. GABRICI in *Not. Scav.* 1908, pp. 113 f. (2 figs.). A full publication of the Stevens collection is contemplated.

A Caeretan Amphora.—In *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, II, 1908, pp. 155–157 (pl.), W. N. BATES publishes an amphora 29 cm. high decorated with horizontal bands in black, broad and narrow alternately, about the body of the vase. On the shoulder is a ray ornament, black and white rays alternating, and on the foot a tongue pattern in red and white. The writer argues that this is a Caeretan amphora.

Two Cyrenaic Cylices.—Two cylices, one at Athens and one at the Ashmolean Museum, may be added to Dugas's fourth class of Cyrenaic vessels of this kind. The second shows the Cyrenaic style of beard on a

larger scale than is known elsewhere, and both have a ringed band at the top of the foot which appears to be characteristic of this class. (J. P. Droop, *J.H.S.* XXVIII, 1908, pp. 175-179; 4 figs.)

Five Red-figured Cylices.—In *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, II, 1908, pp. 133-154 (7 pls.; 9 figs.), W. N. BATES discusses five red-figured cylices in the Free Museum. The first is decorated with a running warrior on the inside and a battle between Greeks and Trojans on the outside and bears the inscription 'Επ(π)ίλυκος καλός. The second, adorned with scenes from the pal-



FIGURE 3. — CYLIX IN PHILADELPHIA.

aestra, is inscribed Λύκος καλός. This was painted by Onesimus. One of its scenes represents the game σκαπέρδη. The third (Fig. 3) has a figure of a youth holding a pig in one hand and an object identified as horns of consecration in the other. The two other vases show affinities with the Tityus and Penthesilea cylices in Munich. One of them has a border of ivy leaves overlaid in red paint upon the black background of the interior. It is decorated with two standing female figures on the inside, and men and women conversing on the outside. The other has two youths

conversing on the inside, and a Victory between two youths twice represented on the outside.

A White Athenian Pyxis.—In *B. Metr. Mus.* III, 1908, pp. 154-155, Miss G. M. A. R(ICHTER) gives a brief account of an Athenian pyxis recently acquired by the Metropolitan Museum of New York. Running about the body of the vase is a scene representing the judgment of Paris painted upon a white ground. The vase is 17 cm. high, including the cover, and is in an excellent state of preservation. It is a fine example of Attic vase painting of about 470 B.C.

Midias and his Style.—In the *Mémoires de l'Institut National Genevois*, XX, 1908, pp. 45-155 (15 pls.; 43 figs.), GEORGES NICOLE publishes a study of Midias and his school (*Meidias et le style fleuri dans la céramique attique*). Taking the signed hydria in the British Museum for his starting-point, he assigns to Midias a hydria in Carlsruhe, two in Florence, and fragments of one in Boston, and of one in Athens. There are twenty-six other vases which may have come from his workshop. He discusses the characteristics of the painter and his date, which he thinks covers the whole first half of the fourth century. His style influenced later Attic vase painting as well as that of Magna Graecia and especially the work of Assteas and Python.

The Vagnonville Vase.—In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 107–112, E. PFUHL criticises Engelmann's interpretation of the holes at the foot of the mound on the Vagnonville vase (*A.J.A.* XII, p. 228). R. ENGELMANN makes a brief rejoinder.

The Amphora from Melos with a Gigantomachy.—In *Jh. Oest. Arch. I.* XI, 1908, pp. 135–141 (2 figs.), P. DUCATI discusses the amphora from Melos in the Louvre decorated with a gigantomachy. He disagrees with Furtwängler, who connects it with the Talus amphora, and argues that the presence of Amazons, the character of the faces, and the carelessness of the painting all show that it is of much later date.

A Vase from Kertch.—In *Rend. Acc. Lincei*, XVIII, 1908, pp. 375–390, P. DUCATI discusses the fourth century vase from Kertch, published by Furtwängler and Reichhold, *Griechische Vasenmalerei*, Pl. 70. The female figure at the left he believes to be seated on an omphalos, not on a rock. The figure is not named by Furtwängler, but is identified by some with Peitho. On account of the omphalos Ducati regards her as Ge. Another scene represents the birth of Dionysus, or Iacchus, who is represented as born of Ge.

The Birth of Helen from the Egg.—In *Sitzb. Berl. Akad.* 1908, pp. 691–703 (4 pls.; 4 figs.), R. KEKULE v. STRADONITZ publishes and discusses the vase paintings representing the birth of Helen from the egg, which were unknown when he treated the subject in 1879, in the *Festschrift* presented by the University at Bonn on the fiftieth anniversary of the Archaeological Institute at Rome. These are a cylix by Xenotimos in Boston, a crater in Bologna, fragments of two vases in Bonn, a crater in Bari, a Campanian hydria in Berlin, and a red-figured lecythus in Berlin. The vase of Xenotimos is the earliest, dating about 450–440 B. C. The vase in Bari, on which the birth of Helen is represented as a scene in a play of *φλύακες*, was probably painted in the latter part of the fourth century. The lecythus in Berlin, an Attic vase of about 450–440 B.C., shows that at that time the representation, with the egg opened, as it were, to disclose the little Helen within, was familiar.

The Development of Apulian Vase Painting.—In *Jh. Oest. Arch. I.* X, 1908, pp. 251–263 (pl.; 4 figs.), P. DUCATI discusses the Apulian style of vase painting and its development from the Attic. He finds in fragments of an amphora at Carlsruhe the beginnings of the style which was at first noble and dignified, but later became hasty and careless. The Apulian painters were not skilful at drawing, but their vases were painted with exuberance and are always full of movement.

The Painted Stelae of Pagasae.—In *Ἑφ. Ἀρχ.* 1908, pp. 1–60 (4 pls.; 7 figs.), A. S. ARVANITOPOULLOS discusses the place of the painted stelae of Pagasae (see *A.J.A.* XII, pp. 364 f.) in the history of Greek painting. They are contemporary with some of the great masters and for this reason, and because of their size, they form a more reliable basis for our knowledge of Greek painting than the vases, the frescoes, or the Fayum portraits. Many of the stelae were set up in large *naiskoi* which protected them from the weather. The writer points out that the word *τύποι* may be applied to such paintings as well as to reliefs; and concludes with some observations on the encaustic process as seen in the Pagasae stelae. (See also *Hellenic Herald*, II, 1908, pp. 167–168.)

Apelles and Protogenes.—In *Jh. Oest. Arch. I. XI*, 1908, pp. 29–47, E. MAASS argues that the *μονόκνημος* of Apelles (Petron. 83) was a picture of Lais with one leg bare. His Anadyomene was perhaps a portrait of Pancaspe. His book on painting was probably written in Ionic Greek, and a fragment of it is to be found in Erotian's *Lexicon to Hippocrates*, 117, 6 (Klein). This should read *ἐν ἄκρῃ* (cod. *κάρη*), *φήσιν Ἀπελλῆς* (cod. *αἰγάδες*), *ὑπεποίηον* (cod. *ὑπέκνεον*) καὶ Λαῖδα (cod. *πάλαι*) τὰ σχήματα εὐθὺς ἰδὼν καὶ τὰ σκύτα. The Ialysus of Protogenes, like his Tlepolemus and his Cydippe, was a cult picture of a local hero.

INSCRIPTIONS

A Very Ancient Thessalian Inscription.—In *Ἑφ. Ἀρχ.* 1908, pp. 59–62 (fig.), A. I. SPYRIDAKES offers a new reading of an inscription from the island Trikeri in the Gulf of Volo, showing it to be a dowry contract. (Cf. Kern, *Inscr. Thessal. antiq. sylloge*, p. 18, No. XXIV.)

Greek Inscriptions from Bulgaria.—In *Jh. Oest. Arch. I. XI*, 1908, Beiblatt, cols. 105–108, W. CRÖNERT discusses thirteen Greek inscriptions from Bulgaria published in *Schriften der Balkankommission*, Antiquarische Abteilung, IV, Vienna, 1906.

Cypriote Inscription.—In *Sitzb. Sächs. Ges.* 1908, I (8 pp.; pl.), R. MEISTER ('Beiträge zur griechischen Epigraphik und Dialektologie VI') publishes a very fragmentary terra-cotta plaque in Leipsic, on which is a small part of an inscription in the Cypriote syllabary. Three words, interpreted as *συνεγένοντο*, *Δαυχναφορίῳ* (*Δαφνηφορίῳ*), and *σίγλων* (shekels) are made out.

Two Greek Inscriptions.—In *Jh. Oest. Arch. I. X*, 1908, pp. 299–311, E. RITTERLING restores a Greek inscription from Sardis referring to Ti. Julius Celsus Polemaeanus, the founder of the library at Ephesus. He also restores an inscription in honor of L. Minicius Natalis Quadronius Verus found at Mangolia on the Black Sea (*Arch. Epigr. Mitth.* XIX, p. 108, n. 63).

Inscriptions from Halicarnassus.—In *Jh. Oest. Arch. I. XI*, pp. 53–75 (3 figs.), A. WILHELM discusses, with some correction of text, eight inscriptions from Halicarnassus and the vicinity.

Inscriptions from Tralles.—In *Jh. Oest. Arch. I. X*, 1908, pp. 282–299, E. GROAG discusses the families of T. Flavius Clitosthenes Claudianus and M. Claudius P. Vedius Antoninus Sabinus, known from two inscriptions found at Tralles.

The ὕμνωδοί of Asia.—In *Jh. Oest. Arch. I. XI*, 1908, pp. 101–110 (2 figs.), J. KEIL discusses an inscription from Oedemisch briefly published in *Homeros*, 1872, p. 207. It was set up in the year 41 A.D. by the ὕμνωδοί of the province of Asia, probably to record some communication from Claudius. The ὕμνωδοί were accustomed to meet on the birthday of Tiberius and celebrate the imperial house with sacrifices and with song.

Dedication of a Lebes at Delphi.—In *B.C.H.* XXXII, 1908, pp. 445–448, A. D. KERAMOPOULLOS publishes an inscription on the rim of a bronze lebes at Delphi, described by P. Perdrizet (*Fouilles de Delphes*, V, p. 70) as a "*dédicace non déchiffrée*." The inscription reads: *Δαφόσος μ' ἐπὶ πατρί ἐφ' ᾧ ἄ(ε)θλα ἔδωκε Εὐ[εργ]ῖνοι*. The lebes was a prize offered by Δαόσος in funeral games held in honor of his son Εὐεργῖνος. On the

opposite side of the rim is an undecipherable inscription, which recorded the dedication of the lebes at Delphi by the winner of the prize. The fact that the inscription was written retrograde indicates that the lebes was dedicated in the old temple destroyed by fire in 548 B.C.

The Stele of Mnesitheos.—In *Sitzb. Berl. Akad.* 1908, pp. 1040–1046 (pl.; 2 figs.), H. DIELS republishes, with translation and notes, the inscription of Mnesitheos, from Eretria (Ἐφ. Ἀρχ. 1897, p. 153, No. 7). He reads:

Χαίρετε τοὶ παριόντες, ἐγὼ δὲ θανῶν κατάκειμαι.
δεῦρο ἰὼν ἀνάνειμαι ἄνω, τέος τῆδε τέθαπται·
ξείνος ἀπ' Αἰγίνης Μνησίθεος Δουριμάχαιο.
ὦν με πένθησε φίλη μήτηρ Τιμαρέτη·
τύμῳ ἐπ' ἀκροτάτῳ στήλῃν ἀρ' ἁμᾶτο νεωτί.
ἤδη ἴλαθι, ὦ Ἀἰδῆ, ἀν' ἐρέμν' ὅτ' ἀπώσας.
Τιμαρέτη δ' ἔσστησε φίλῳ ἐπὶ παιδί θανόντι.

Ibid. p. 1150 f., reference is made to Bechtel's publication in Collitz's *Gr. Dialektinschr.* III, 2, 510, No. 5304, and Wilhelm's reading of line 4, καὶ μοι μνήμ' ἐπέθηκε φίλη μήτηρ Τιμαρέτη, is given.

Some Unpublished Attic Inscriptions.—Three inscriptions in the Epigraphical Museum at Athens and four from the Acropolis are published by A. M. WOODWARD in *J.H.S.* XXVIII, 1908 (pp. 291–312). One is a fragment of the quota-list of Athenian tribute, a part of the island list for the year 442. It fills some gaps in our knowledge of the matter as well as in the stone (*I.G.* I, 238, 240). Another shows that the change from three to ten stewards of the treasures of Athena and the other gods was made in the year 401. A third and fourth belong to the inventories of treasures filed by the outgoing stewards, one from the Parthenon list for 397, the other from a Hecatompodon list. The fifth, a treaty between Athens and Euboea, has been partially published by Köhler, *I.G.* II, 89, but only while it was still built into a wall and not fully legible. It belongs to the year 387–6. Another is part of a lengthy honorary decree, and the last is the order directing the city treasurer to pay for having a certain public inscription corrected. Four other inscriptions in the Epigraphical Museum are published by E. NACHMANSON in *Ath. Mitt.* XXXIII, 1908, pp. 199–210 (pl.). 1. The first, dating from the year 349–8, is the earliest example of a dedication by the treasurers of Athena, and also the earliest epigraphic record of the bestowal of crowns on Athenian citizens. The list of names furnishes the correct restoration of lines 6–8 of *I.G.* II, 698. 2. Fragment of an ephelus inscription of the second century B.C. 3. A small altar containing a dedication to Ὀρμῇ in late letters (cf. Pausanias I, 17, 1). 4. A large base with inscription in honor of Athenais, daughter of Herodes Atticus.

A Decree of the Archon Apollodorus.—In *Jh. Oest. Arch. I.* XI, 1908, pp. 82–100 (9 figs.), A. WILHELM discusses at length, *I.G.* II, 299 b, the preamble to a decree dated in the year of the archon Apollodorus.

The Phrynichus Inscription.—In *Hermes*, XLIII, 1908, pp. 481–510, I. M. J. VALETON discusses at length the inscription honoring the slayers of Phrynichus (*I.G.* I, 59). He restores lines 38–47 as follows: Εὐδοκος εἶπε· τὰ μὲν ἄλλα καθάπερ Διοκλῆς· περὶ δὲ τῶν δωροδοκησάντων ἐπὶ τῷ ψηφίσματι ὃ ἐψηφίσθη Ἀπολλοδώρῳ, τὴν βουλὴν ζητῆ(σ)σαι (or βουλεύσαι) ἐν τῇ πρώτῃ ἔδρᾳ τὴν ἐν Ἀρείῳ πάγῳ καὶ κολάζειν τῶν δωροδοκησάντων καταψηφίζομένην καὶ

εἰς δικαστήριον αὐτοὺς εἰσάγειν καθότι ἂν δοκῇ αὐτῇ. τοὺς δὲ Ἀρειοπαγίτας παρόντας ἀποφαίνειν ἅτ' ἂν εὖρωσι καὶ ἑάν τις τι ἄλλο εἰδῇ περὶ τούτων. ἐξέιναι δὲ καὶ ἰδιώτῃ, ἑάν τις βούληται.

Statute of an Attic Thiasos.—In *B.S.A.* XIII (Session 1906–1907), pp. 329–338, M. N. TOD publishes a fragment of a statute of an Attic *thiasos*, which was found in Piraeus and acquired by the British Museum in 1906. This is the latter part of the statute and prescribes attendance at funerals of deceased members, assistance to members who have been wronged, and punishment for those who speak or act contrary to the statute. Apt parallels are drawn between the ancient Greek *κοινά* and mediaeval English guilds.

Lysistratus of Athens.—Λυσίστρατος Ἀθηναῖος ἐπόησε is a signature found in a Theban inscription otherwise written in the Boeotian dialect (*I.G.* VII, 2463). In an inscription from Tanagra (*ibid.* 553), now lost, Lolling read Λυσίστρατος Θηβαῖος ἐπόησε. Θηβαῖος is probably to be corrected to Ἀθηναῖος. (A. KERAMOPOULLOS, *Ath. Mitt.* XXXIII, 1908, pp. 211–214.)

Researches in Athenian and Delian Documents.—In *Klio*, VIII, 1908, pp. 338–355, W. S. FERGUSON publishes the second part of his studies in Athenian and Delian inscriptions. He shows that the Ptolemaea originated in Athens at the time of the establishment of the tribe Ptolemais in 224–3 B.C.; that they flourished until about 150, were revived in 103, and finally given up in 88. The statues seen by Pausanias in front of the Odeum were of Philometor Soter II and his daughter Berenice erected between 84 and 81 B.C. and are not to be connected with the equestrian statue on the Acropolis (*I.G.* II, 464). He also discusses the *agonothetae* and certain Panathenaic inscriptions.

Inscriptions from Delos.—In *B.C.H.* XXXI, 1907, pp. 421–470 (20 figs.), L. BIZARD and P. ROUSSEL continue the publication of inscriptions found at Delos in 1904 (cf. *ibid.* XXX, 1906, pp. 665–672). Nos. 10–17 are decrees, including one of the Athenians in honor of the priests of Delos about 150 B.C. Nos. 18 and 19 are resolutions of the Dionysiac artists. Then follows a series of dedications. Nos. 20–24 date from the period of Delian independence. No. 22 is a couple of hexameters by a choregus in honor of Dionysus. Nos. 25–29 are in honor of athletes and ephebi, including one in honor of a pancratiast and wrestler, whose 36 crowns are carved on a separate stone. The dedications of the Hermaists, Competalists, and Apolloniasts are given in Nos. 30–33, and Nos. 34–48 complete and correct the inscriptions of the Poseidoniasts of Berytus, already published in part, *ibid.* VII, pp. 467 ff. by S. Reinach. Nos. 49–58 are dedications in honor of Greeks and Romans and include two signatures of the sculptor Agasias of Ephesus and one of Aristandros of Paros. Dedications are made (Nos. 59–67) to Anius, Artemis, Asclepius, Zeus, and Hephaestus. Nos. 67–71 are lists including apparently the subscribers to the repairs on the Agora of the Italians after the sack of 88 B.C. Nos. 72–74 are funerary, and Nos. 75–79 are fragments. E. SCHULHOF (*ibid.* XXXII, 1908, pp. 5–132, 449–498) publishes twenty-five inscriptions, inventories, accounts, etc., found at Delos in 1904 and 1905. No. 21, containing building accounts of the *ἱεροποιοί* in 208 B.C. is also discussed by H. LATTERMANN, *ibid.* pp. 279–302. Ll. 8–34 deal with work on the *στοὰ ἡ πρὸς τῷ Ποσειδεῖω*. Epistyles, other wooden beams and roof tiles for the stoa are mentioned, as well as *παραστάδες* and *πίνακες* for the *ὑπολαμπάς* which Lattermann explains as a second story covering

the whole building. The *πίνακες*, which are to be thought of as filling the spaces between the *παραστάδες*, were painted in encaustic (*ἐγκαίειν*); the ceiling was painted *a tempera* (*γράφειν*). P. ROUSSEL (*ibid.* XXXII, 1908, pp. 303-444) gives a *prosopographia* (589 names) of the Athenians mentioned in the inscriptions of Delos during the second period of Athenian supremacy (from 166 B.C.), a supplement, based on new material, to Kirchner's *Prosopographia Attica*. To this is appended a series of critical discussions on the dating of the catalogues, Ferguson's new law, the Athenian archons, and the *Ἐπιμεληταί* of Delos. The texts of 71 new inscriptions are given.

Antiochus Megas.—In *B.C.H.* XXXII, 1908, pp. 266-270, M. HOLLEAUX discusses the date of a dedication by a certain Menippus of a statue of Antiochus Megas at Delos. It is to be dated between the years 205 and 192-191 B.C. since Antiochus was not called Megas before the former year, and his statue would not have been set up at Delos after the outbreak of the war with Rome in the latter.

The Origin of the Semitic-Greek Alphabet.—In *Z. Morgenl. Ges.*, LXII, 1908, pp. 283-288, F. PRAETORIUS attempts to explain the origin of the Greek alphabet from the Phoenician. The vowels, which take the place of the Semitic gutturals, were derived from the *names* of these letters in the Semitic alphabet rather than from their *sounds*, and the new letters of the Greek alphabet came from compounding certain of the Phoenician characters.

Epigraphical Terminology.—In *Rend. Acc. Lincei*, XVII, 1908, pp. 158-200, G. CARDINALI discusses the terms *δημόσιοι*, *ἱεροί*, *κατοικούντες*, *κάτοικοι*, *παροικούντες*, *μέτοικοι* and *πάροικοι*, and decides that their meanings are less fixed and definite than is commonly assumed to be the case.

Epigraphic Bulletin.—In *R. Ét. Gr.* XXI, 1908, pp. 153-217, E. BOURGUET and A. J. REINACH publish an epigraphic bulletin containing notices of the Greek inscriptions and works on Greek epigraphy published during the year.

COINS

Early Coinage.—In *R. Belge Num.* 1908, pp. 293-331, 433-450 (plates and figs.), I. N. SVORONOS publishes, in a French translation by J. Dargos, the first two instalments of a series of articles on numismatics. These first pages pass rapidly over the beginnings of trade by barter, with the later estimation of values in terms of cattle, to take up more in detail the early use of metals as mediums of exchange.—1. The double and single axes of iron mentioned by Homer (*Il.* XXIII, 85 f.; cf. *Od.* V, 325; Hesych. *s.v.* *πέλεκυς*, *ἡμπελέκεις*) are illustrated by specimens found in 1857, in Sardinia, in 1896, in Cyprus, and later at Mycenae, at Hagia Triada, near Phaestus, in Crete, and in the sea near Cyme, in Euboea. Ingots of similar form are also pictured in Egypt, and appear on the reverse of certain silver coins of Damastion (Epirus) as late as the fourth century B.C. They have also been found in Germany, Switzerland, and France, probably by importation from Cyprus. The shape is probably due to the early use of iron and copper for actual axes, as the most useful weapon and tool. The marks they bear are indications of their current value as exchange-mediums according to their weight, and the invention of coinage thus goes much further back than the traditional seventh century,—at least as far as the Minoan

period.—2. The Homeric “talents of gold” were of comparatively small value, and are shown to be thin plates of the fixed form of the circular plates of a balance, but varying in weight. Such talents of gold are the circular plates found by Schliemann in the tombs at Mycenae.—3. Among primitive pieces of money are also to be reckoned the iron *pelanoi* of the Spartan Lycurgus, of which none have come down to us, but which are known to us from literary sources here discussed.

Greek Art as Illustrated by Coins of the Sixth Century.—Coins of the Dorian cities of Greece in the sixth century B.C. show no independence of style, but are under the influence of Ionic art. This is true of the whole eastern Mediterranean basin, but not of Macedonia or Magna Graecia. The coins of Macedonia of this period are characterized by a certain heaviness, by a love of movement, and by decorative motives which are perhaps a crude survival from Mycenaean art. The coins of Magna Graecia again possess a nobility and simplicity not found in the Ionic style. This distinction is borne out by the sculpture. (J. DE FOVILLE, *Le Musée*, V, 1908, pp. 131–138; 16 figs.)

An Athenian Tetradrachm with the Name of Hippias.—A tetradrachm bearing the name of Hippias is described and discussed by E. J. SELTMAN (in *Num. Chron.* 1908, pp. 278–280; fig.) in connection with Babelon's description (*Corolla Numismaticae*, pp. 1–9) of an obol with the inscription ΗΙΓ on the reverse.

Unpublished Coins of Athens and Mytilene.—I. N. SVORONOS publishes in *R. Ital. Num.* XXI, 1908, pp. 313–322 (figs.), a list of the names of Athenian archons previously unknown, taken from coins of the “new style” discovered since Beulé's *Monnaies d'Athènes* (1858) was published. He also prints the list of celebrated citizens of Mytilene mentioned on its coins of the imperial era, and adds another, of Dinomachus, known from an inscription copied by Cyriacus of Ancona, and published by Kaibel in *Eph. Ep.* II, p. 7. The portrait of Dinomachus bears a most striking resemblance to that of Commodus, in whose reign the coin was struck, and Svoronos takes this to be another illustration of the way in which persons model their personal appearance, as far as possible, after that of their rulers.

Late Athenian Coinage.—A new series, Διονύσιος—Δημόστρατος, of Athenian drachmas is established by J. SUNDWALL on the basis of a coin in the Löbbecke collection in the Berlin museum, in the light of which an attribution by Svoronos in *J. Int. Arch. Num.* 1904, p. 62, is corrected. In the specified series, and in that of Δημοχάρης—Παμμένης, we possess the latest products of the “newer Attic style.” Athens accordingly was still coining silver at the beginning of the Augustan period, but apparently not in the larger denominations (*Z. Num.* XXVI, 1907, pp. 273 f.; pl.).

Find of Coins of the Achaean League.—A. LÖBBECKE describes in detail in *Z. Num.* XXVI, 1907, pp. 275–303, a hoard of 499 silver coins, all but three of them triobols, all but fifteen from the Peloponnesus, and 322 of them coins of the Achaean league. The hoard is said to have been found in the winter of 1889–90 near Caserta, and is the first instance of the discovery of such a number of Peloponnesian coins together on Italian soil. Löbbecke shows reason to believe that the hoard dates from the year 146 B.C., and was perhaps buried by a returning Italian soldier.

Full-front Faces on Ancient Coins.—DR. EDDÉ advances the theory

that in the comparatively few cases where ancient coins depict a figure either full-front or to the left, it was to give an idea of terrifying, or imposing, or dominant energy. Human beings thus represented might be thought of as in the guise of demigods (*R. Ital. Num.* XXI, 1908, pp. 213-218).

Sicilian Coinage. — In *Num. Chron.* 1908, pp. 1-16 (pl.; fig.), ARTHUR C. HEADLAM describes an unpublished variety of Syracusan tetradrachm, shows its connection with one of Gela, and argues that the beginnings of the period of finest Sicilian art, and of the signed coins, should be put about 420 B.C., and that the coinage of Gela, Leontini, and Syracuse under Gelon and Hieron was a dynastic rather than a city coinage. An unpublished copper coin of Syracuse (youthful Pan || syrinx within wreath), of the fourth or fifth century is also described, and suggestions made as to the series to which it belonged.

Hector on a Coin of Stectorium. — In *Klio*, VIII, 1908, pp. 489-492 (fig.), K. REGLING publishes a coin of Stectorium, Phrygia, bearing the head of M. Julius Philippus on the obverse and a warrior advancing with one foot on the prow of a ship on the reverse. The latter figure is interpreted as Hector about to burn the ships of the Greeks.

GENERAL AND MISCELLANEOUS

Cretan Palaces and the Aegean Civilization. — In *B.S.A.* XIII (Session 1906-1907), pp. 423-445, D. MACKENZIE continues his discussion of early Aegean civilization (*Ibid.* XI, pp. 181-223; XII, pp. 216-258; *A.J.A.* XI, p. 211; XII, p. 230). He emphasizes the underlying unity of race of the builders of the Palaces at Tiryns and Mycenae and the people of the latter part of the Late Minoan Age in Crete, as well as the continuity of development in Crete from the preceding to the Late Minoan period. The invaders of Crete at this time, who ushered in the Late Minoan period, were a kindred race to the Middle Minoan Cretans. They were Pelasgians, and at this time there was a general migration of Pelasgians in the Aegean. In the immediately succeeding period, in spite of the survival of tomb-types and some burial customs, there is a sudden incursion of non-Cretan and continental types in different industrial arts. This was due to the invasion of Achaeans. The pottery which "comes into the same context as that found with the Warrior Stele of Mycenae is as yet entirely free of the Geometric spirit" and belongs to this period. In the following period the "Geometric" spirit in the style of decoration is dominant. This change is the result of the invasion of the Dorians. These results are attained by examination and discussion of palaces, pottery, and other monuments.

Inscribed Signs on Building Blocks from Cnossus and from Padua. — In *R. Stor. Ant.* XII, 1908, pp. 59-61, FEDERICO CORDENONS makes some observations with regard to the signs inscribed on Minoan building blocks. He does not agree with Dr. Evans that these signs had religious significance, but, following Professor Adolf Reinach (*R. Ét. Gr.* 1905), regards them as stone-cutters' marks. They belong to the pre-historic Cretan alphabet, but remained in use after this system of writing had been abandoned. As first evidence in support of this theory, he states the fact that in the lower courses of an ancient tower at Padua, several blocks are inscribed with signs like those found in Crete; they date from

the Augustan period. Fourteen years ago the author had shown that the system of writing, used in the neighborhood of Padua and Venice until the Roman period, was of an archaic and Asiatic type, and had preserved numerous instances of a syllabic system. Survivals in the fields of art and dress confirm this early connection with the eastern Mediterranean.

The Monument of the Septem at Delphi. — In *Klio*, VIII, 1908, pp. 186–205 (pl.; 5 figs.), H. POMTOW and H. BULLE continue their discussion of the monuments of Delphi (*A.J.A.* XI, p. 468; XII, p. 232) with a paper on the Septem. The dedicatory inscription of this monument was copied by Dodwell, but was afterwards lost. It is now in the museum at Delphi, and a correct reading of it is as follows: [Ἐ]πίδδαλος τόπόλλ[ονι] | Βουότιος : ἔχς Ἐρχομ[ενό]. | [ἡ] υπατόδορος : Ἀριστογ[ίτον] | ἔποεσάταν : Θεβαίο. The forms of the letters show that it must date from the middle of the fifth century. Pomtow believes with Robert that the battle of Oenoe which the offering commemorated was fought in 456, and that this monument was set up as an answer to the boastful inscription upon the golden shield dedicated by the Spartans at Olympia for the victory at Tanagra in 457. It probably dates, therefore, from 455–445 B.C. No part of it remains in place, but Bulle has found part of the base, which must have consisted of three steps and have been $9\frac{1}{2}$ to $10\frac{1}{2}$ metres long. The statues were those of the usual seven heroes, but there were probably only six in this group. Amphiaraus with his chariot and horses, his charioteer, and Alitherses formed a group by themselves. Pomtow thinks that the Alitherses mentioned by Pausanias is to be identified with Halimedes and that he was perhaps the seer of Amphiaraus. The latter was, therefore, represented as about to set out. Some slabs are still in place just east of the monument of the Epigoni, which probably belonged to this group.

The Monument of the Epigoni and the Offering of the Tarentines at Delphi. — In *Klio*, VIII, 1908, pp. 302–337 (pl.; 4 figs.), H. POMTOW and H. BULLE discuss the monument of the Epigoni and the offering of the Tarentines at Delphi. The monument of the Epigoni was a semicircular structure without a high back wall. The entrance was from the east. It contained eight statues, not standing in a row, but arranged in groups. It was erected in 369 and was a pendant to the monument of the Argive kings across the road. The artist was probably Antiphanes. At the time the Wooden Horse was erected this site was probably occupied by small offerings.

The offering of the Tarentines was on the south side of the way between the monument of the Epigoni and the treasury of the Sicyonians. Part of the dedicatory inscription, ΣΔΕΚΑΤΑΝ, still exists. The reconstruction is purely hypothetical, but it probably consisted of figures of women and horses placed upon a three-stepped base. It dated from about 480 B.C.

The Location of Ithaca. — In his *Ithaque, la grande* (Athens, 1908, Beck and Barth; 38 pp.; map), A. E. H. GOEKOOP undertakes to prove that the Homeric Ithaca was located in southern Cephallenia. He follows Bérard in treating the Iliad and the Odyssey as if they were historical documents, and arrives at his conclusions after an examination of all the passages referring to Ithaca and to the neighboring regions.

The Battle of Salamis. — In *Klio*, VIII, 1908, pp. 477–486 (map), K. J. BELOCH discusses the site of the battle of Salamis. He argues that

Psyttaleia is to be identified with Hagios Georgios, not with Lipsokoutali, which he thinks was the ancient Ceos. The battle was fought within the straits. The Persian line extended from Cynosura to the Arsenal, a distance of about 6 km. Allowing 25 m. to a ship will give 240 ships for the front line. The second line must have had nearly as many. The troops were landed on Psyttaleia preparatory to crossing over to Salamis.

The Acropolis of Athens.—In his new book on the Acropolis of Athens, Professor D'Ooge gives a history of the Acropolis from the earliest times to the present day, a description of the ancient monuments, and a discussion of the questions relating to them. Ancient and modern descriptions and the results of recent investigations are fully utilized. Appendices treat of (I) Sources, Pausanias, and Bibliography, (II) The Pelasgicon in the Age of Pericles, and (III) The Problem of the Old Athena Temple or Hecatompedon. Professor D'Ooge does not believe that the Old Temple continued to exist throughout antiquity, nor does he accept the view that the ancient fortifications of the Pelasgicon were preserved in the age of Pericles, but the arguments for the divergent theories are fully presented. The book is the most complete work on the Acropolis which has appeared. (*The Acropolis of Athens*, by Martin L. D'Ooge, New York, 1908, The Macmillan Company, xx, 405, v pp.; 9 pls.; 7 plans; 134 figs. 8vo. \$4.00 net.)

From the Acropolis to the Altis.—In his little book, *Ἀπὸ τῆς Ἀκροπόλεως εἰς τὴν Ἄλτιν* (New York, 1908, ἐκ τοῦ τυπογραφείου τῆς Ἀτλαντίδος, 103 pp.; 11 pls.), S. PAGANELES gives an account of a journey by sea from Athens to Olympia together with a description of the ruins in the Altis. The book is made up largely of the impressions made upon the author by the scenery of Greece with its historic background, and by Olympia and its monuments.

Pelion and Magnesia.—A page of addenda to A. J. B. Wace's article on the topography of Pelion and Magnesia in Thessaly (*J.H.S.* 1906, pp. 143 ff.) is given in *J.H.S.* XXVIII, 1908, p. 337.

Mother Earth.—In *Jh. Oest. Arch.* I, XI, 1908, pp. 1–29, E. MAASS discusses some of the evidence for the worship of Mother Earth in Greece in historical times, and shows that several goddesses or nymphs may be traced back and identified with the primitive earth goddess. Such, for example, are Artemis Alphioia of Ortygia, Phyllonoe, and Oenoe. Furthermore the omphalos is a symbol of Ge and evidence for her worship.

The Egg in the Cultus of the Dead.—In *Arch. Rel.* XI, 1908, pp. 530–546 (pl.; 4 figs.), M. P. NILSSON discusses the significance of the egg in the cultus of the dead in antiquity. Egg-shells and the shells of ostrich eggs have often been found in graves in Greece and Etruria. Artificial eggs of terra-cotta and other materials have also been found, and representations of eggs on grave monuments are common. The reason for this is that the egg was believed to possess temporary life-giving power, like the blood offering of Odysseus, and was, therefore, a gift most acceptable to the dead.

Παρθένων.—In *B.C.H.* XXXII, 1908, pp. 499–513, T. REINACH publishes a late inscription, probably from Aphrodisias, recording the dedication of “a new Παρθένων.” The word here, as well as in three other late inscriptions, designates the temple, or a part of the temple, of a goddess,—the

Mother of the Gods (twice), Artemis Leucophryene, and Demeter. None of these goddesses has a virginal character justifying the use of the term for her abode. In all four cases it designates a part of a sanctuary set apart for the use of maidens in the service of a goddess. Similarly the *Νυμφών* at Sicyon (Paus. II, 11, 3) is a part of the sanctuary of Demeter and Persephone set apart for young married women, *νύμφαι*. Thus the connection of the *Παρθενών*, the west cella of the Parthenon, with the Athenian maidens who played such an important part in the Panathenaic festival (DÖRPFELD, *Ath. Mitt.* XXII, 1897, p. 170) is confirmed.

The Manumission of Slaves and the Condition of Freedmen in Greece.—In *La manomissione e la condizione dei liberti in Grecia* (Milan, 1908, U. Hoepli, XIX, 464 pp. L. 12), A. CALDERINI discusses at length the manumission of slaves in Greece and their condition after obtaining their freedom. The author gives the history of manumission from Homeric times to the early centuries after the Christian era, the methods employed in liberating the slave, the price paid, the guarantees for the protection of the act, the time and place, etc. He also discusses the position of the freedman in civil life, his social position, his relation to the metics, and his occupations. The number of freedmen in Greece and those of them who became famous are also considered. A series of appendices deals with various acts relating to manumission in different parts of the Greek world.

The Shell from Phaestus.—A. DELLA SETA, in *Rend. Acc. Lincei*, XVII, 1908, pp. 399-444, sees in the sculptures on the shell found at Phaestus in 1901 additional evidence of the relations between the Cretans and the Assyrians (see *A.J.A.* XII, p. 466), and of a connection between their religions.

The Homeric Shield.—W. HELBIG, in *Rend. Acc. Lincei*, XVII, 1908, pp. 132-134, concludes that the Homeric shield was ordinarily a round one with a single hand-grip. This conclusion is based on the special mention of a shield with two hand-grips in N, 407, and is confirmed by the archaeological material bearing on the subject.

The Owl of Athena.—In *B.C.H.* XXXII, 1908, pp. 529-546 (2 pls.), E. POTTIER publishes a small Corinthian ointment vase in the form of an owl, recently acquired by the Louvre, and discusses the connection of the bird with Athena. It was not the distinctive attribute of the patron goddess of Athens until the middle of the sixth century, the reason for the association perhaps being its adoption as a symbol on Athenian coins, and the fact that it was connected with Athena Ergane, one of the most ancient cults in Attica.

Discus Throwing Again.—Certain vase paintings are used by E. PERNICE (*Jb. Arch. I.* XXIII, 1908, pp. 94-101; 3 figs.) to supplement or correct E. N. Gardiner's discussions of the action of throwing the discus, especially as to the *balbis* or starting ground (*J.H.S.* XXVII, 1907, pp. 1 ff.). This was marked out on the sand with a wand, was quite small, and limited the position of the right foot only, the left being free to swing farther forward if desired.

Lamps from Delos.—In *B.C.H.* XXXII, 1908, pp. 133-176 (2 pls.; 47 figs.), W. DEONNA publishes the lamps found during the French excavations at Delos. Two classes are distinguished: (1) Wheel-made lamps (six types), dating from the fifth to the second century B.C.

(2) Lamps formed in a mould (nine types), second century B.C. and later. An interesting specimen (figs. 39, 40) is in the form of a ship, with fifteen mouths on each side.

Forged Terra-cottas.—In *Le Musée*, V, 1908, pp. 171-182 (24 figs.), O. THÉATÉS discusses at length the subject of forged terra-cotta figurines.

Attic Seals.—In *Cl. Phil.* III, 1908, pp. 399-407, R. J. BONNER discusses the use of Attic seals. Instances of the employment of public and private seals are collected and the legal aspects of the subject especially considered.

Tettix.—In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 87-96 (fig.), F. HAUSER again defends his interpretation of *τέττιξ* and *κρωβύλος* against Petersen (see *A.J.A.* XII, p. 233). He interprets the latter word as *Stirn-schopf*, and this meaning is sure. With this fixed his original explanation of *τέττιξ* must stand.

The Book Roll in Ancient Art.—In *Jb. Arch. I.* XXIII, 1908, pp. 112-124, T. BIRT replies to certain criticisms of his theories on the book roll in ancient art, reasserting the significance of certain ways of holding the roll, in the left or right hand, etc., and of the reading figures on funeral monuments. (See E. Pfuhl, *Jb. Arch. I.* 1907, pp. 113 ff.; *A.J.A.*, 1908, p. 445.)

The Original Manuscript of Herodotus.—The transposition of §§ 124-136 of Book II of Herodotus to a position just before § 100, which was suggested by B. Apostolides in 1898, so completely restores the confused order of the Egyptian dynasties that it should be accepted as a necessary correction. It is to be explained by the misplacing of two rolls that began with similar phrases, and it shows the average length of a roll to have been about equal to 223 lines of Sayce's text, with twelve rolls in Book II. There may have been a fanciful intention in the number of rolls, as in the number of books, and the well-marked divisions of the subject which correspond with the rolls suggest that the composition was deliberately adapted to such lengths. (W. M. FLINDERS PETRIE, *J.H.S.* XXVIII, 1908, pp. 275-276.)

ITALY

ARCHITECTURE

Prehistoric Monuments at Gesturi.—The *nuraghi* of the region of Gesturi, Sardinia, are described by A. TARAMELLI in *Not. Scar.* 1908, pp. 116-120 (see *A.J.A.* XII, pp. 470-471).

Monuments on the Appian Way.—In *Jh. Oest. Arch. I.* X, 1908, pp. 191-230 (11 figs.), G. PINZA discusses in some detail the remains of the funeral monuments near the fifth milestone of the Appian Way.

The Ara Pacis Augustae.—In *Jh. Oest. Arch. I.* X, 1908, pp. 175-190 (4 figs.), J. SIEVEKING discusses the newly found pieces of the *Ara Pacis Augustae* especially with reference to Petersen's restoration. He thinks they prove that the Villa Medici reliefs did not come from the altar, but from some other monument probably erected after the death of Augustus.

Doric Forms at Pompeii.—With regard to old Doric forms at Pompeii, A. MAU has two papers in *Röm. Mitt.* XXIII, 1908, pp. 78-106 (pl.; 6 figs.).

The Palace of Diocletian at Spalato.—In *C. R. Acad. Insc.* 1908,

pp. 423-434, J. ZEILLER gives with some detail an account of his examination of the palace of Diocletian at Spalato and corrects the restoration proposed by Adam.

SCULPTURE

Roman Reliefs in Corsica.—In *B. Soc. Ant. Fr.* 1908, pp. 171-172, E. MICHON gives an account of four Roman reliefs in the island of Corsica. One is at Meria. This was once the support for a table and is adorned with winged Genii. The second, which is at Luri, has four busts side by side. It dates from the time of the Antonines and is in poor condition. The other two are at Aleria. One of them has decorative designs and once belonged to some building. It is not later than the second century A.D. The other is adorned with two male busts and is of later date.

The Leafy Bust at Nemi.—In *Cl. R.* XXII, 1908, pp. 147-149, J. G. FRAZER discusses the bust found at Nemi in which are two heads back to back, one old and one youthful, with leaves on their necks (see *A.J.A.* XII, p. 235). He quotes with approval the theory of F. Granger that the artist intended to represent the *Rex Nemorensis*, the priest of Diana at Nemi. The older man would thus be the actual priest and the younger his youthful assailant. He thinks that the leaves are oak leaves and that he has here confirmation of his theory that the priest of Diana at Nemi personated the god of the oak.

The Capitoline Wolf.—In *Klio*, VIII, 1908, pp. 440-456 (2 figs.), E. PETERSEN discusses the bronze wolf at present preserved in the Palazzo de' Conservatori in Rome. There are breaks on both of the hind legs which a distinguished electrician, Professor G. Mengarini, shows were produced by lightning. Petersen, therefore, identifies this wolf with the wolf struck by lightning in 65 B.C. and mentioned by Cicero (*Cat.* III, 19) and other writers.

Fragments of Roman Reliefs.—Various scattered fragments of Roman reliefs, especially gable sculptures, are discussed by W. AMELUNG in *Röm. Mitt.* XXIII, 1908, pp. 1-10 (3 pls.; 2 figs.).

The Sculptures of the Vatican Museum.—In the second part of his catalogue of the sculptures in the Vatican Museum (*Die Sculpturen des Vaticanischen Museums*, Vol. II, Berlin, 1908, G. Reimer, 768 pp. 8 vo.; 83 pls. 4to. M. 30) W. AMELUNG maintains the high standard of the first volume. He describes in detail, with bibliography, the objects in the Belvedere, the Sala degli Animali, the Galleria delle Statue, the Sala dei Busti, the Gabinetto delle Maschere, and the Loggia Scoperta. A volume of 83 plates accompanies the text.

Provincial Reliefs.—A relief in limestone, dating perhaps from the first century B.C., at Amiternum is discussed by N. PERSICHETTI in *Röm. Mitt.* XXIII, 1908, pp. 15-25 (pl.; 3 figs.). It represents a funeral feast, and is compared by Persichetti with another provincial relief, also at Amiternum, depicting a funeral procession. Even more provincial reliefs from the neighboring Aquila are published by F. WEEGE, *ibid.* pp. 26-32 (4 figs.), examples of a rustic art with boorish humor.

VASES AND PAINTING

An Arretine Fragment in England.—In *Proc. Soc. Ant.* XXI, 1907, pp. 461-462 (fig.), F. HAVERFIELD publishes a fragment of Arretine ware

found at Bicester. Pieces of this kind of pottery are rarely found in England and such as have come to light have almost all been found in London.

Neoptolemus in Scyros.—In *Z. Bild. K. N. F.* XIX, pp. 312-315 (2 figs.), R. ENGELMANN offers an interpretation of a wall painting in the Naples museum (No. 1219 in the catalogue) which has not hitherto been understood. At the right is seated a lady beside whom are shield, spear, and a traveller's bag. At her feet sits a slave. Behind her stands a youth and in front of her two men, one of whom is bearded. In the background is a funeral monument. A fragment of another copy of this painting has recently been found in the house of the Amoretti in Pompeii, and beneath the older man is the name Φοῖνιξ. This enables the writer to identify the scene as Phoenix and Diomedes in Scyros begging Deidamia to let Neoptolemus go to Troy. The arms are those of Achilles and the monument a cenotaph erected to his memory.

INSCRIPTIONS

An Inscription from Aquileia.—In *Jh. Oest. Arch. I.* X, 1908, pp. 264-282 (3 figs.), A. VON PREMERSTEIN discusses and restores a fragmentary inscription from Aquileia, the first part of which was found in 1788 (*C.I.L.* V, 8270), and the second part in 1906. It was set up in honor of C. Sempronius Tuditanus, who, while consul in 129 B.C., defeated the Iapydes.

Inscriptions from Rome.—A large number of inscriptions found in Rome or the vicinity are discussed by G. GATTI in *B. Com. Rom.* XXXV, 1907, pp. 328-361.

Hadrian's *Lex de Rudibus Agris*.—In *Klio*, VIII, 1908, pp. 154-185, J. CARCOPINO discusses at length the criticisms of his publication of the *Lex Hadriana de rudibus agris* made by Mispoulet and Schulten. The readings and interpretations proposed by these scholars are examined in detail. The copy of the law found by Carcopino at Ain-el-Djemala was dated by him in the lifetime of Hadrian, and this date is reaffirmed.

The T. Furius Victorinus Inscription.—In *B. Soc. Ant. Fr.* 1908, pp. 123-125, A. HÉRON DE VILLEFOSSE publishes a brief note on the T. Furius Victorinus inscription restored by C. Huelsen (*Ausonia*, II, 1907, pp. 67-76; *A.J.A.* XII, p. 238). In line 11 he proposes in place of Huelsen's

PROC · PROVINCIAE
HISPANIAE ci T · proc. xl. GALL

the following:

PROC · PROVINCIAE
Astur IAE · ET · GALL

Inscriptions from Northern Africa.—In *Klio*, VIII, 1908, pp. 457-463, H. DESSAU discusses two inscriptions from northern Africa. One of them (*C.I.L.* VIII, 1206) concerns the colony Hippo Diarrhytus; the other is a military inscription found at Lambesis and discussed by Cagnat in *M. Soc. Ant. Fr.* 1894, pp. 35 ff.

A Latin Inscription from Ouled d'Agha.—The Latin inscription from Ouled d'Agha, northern Africa, discussed by R. ENGELMANN, *Berl. Phil. W.* 1907, col. 478, which reads *bide vive e bide possas plurima bide*, he now refers

to an original: *invide, vive, vide, possis ut plura videre*, a formula meant to divert the influence of the evil eye. (*Berl. Phil. W.* August 29, 1908.)

Epigraphic Bulletin.—In *R. Arch.* XII, 1908, pp. 331–352, R. CAGNAT and M. BESNIER, in their review of epigraphical publications (March–June), give the text of one hundred and four inscriptions (Greek and Latin), with notes on publications relating to epigraphy.

COINS

Aes Rude in Etruscan Tombs.—In *Not. Scav.* 1907, pp. 665–675 (10 figs.), L. A. MILANI describes two finds of considerable numbers of bronze axes (*paalstabs*) and *aes rude* in Etruscan tombs, and upholds the funereal (Charon's fee) and monetary function of *aes rude* and *aes signatum* in Etruria in early times. The article, with its illustrations, is reprinted in *R. Ital. Num.* XXI, 1908, 443–458.

Aes Grave in Pre-Roman Sicily.—In *Boll. Num.* VI, 1908, pp. 19 f., PAOLO ORSI publishes a brief account of pieces of Roman *aes grave* recently found in Sicily, the finds being interesting for their bearing upon the question of early relations between Sicily and Rome. In a letter based upon this article (*ibid.* pp. 93–97) E. J. HAEBERLIN raises the question whether these coins passed current at their indicated values, or were estimated simply by metallic weight, and ORSI adds some observations, and appeals for more attention to discoveries of *aes rude* by archaeologists working in Sicily.

Early Italian Coinage.—In *Z. Num.* XXVII, 1908, pp. 1–115, E. J. HAEBERLIN determines, on the basis of the extensive investigation of weights made by him, the origin and standard of the coinage-systems in use in Italy before the introduction of the Roman denarius-system. The first part of a discussion of Haeberlin's theory by C. F. LEHMANN-HAUPT follows in the same number, pp. 117–136.

Early Roman Gold Coinage.—An article in the *Corolla Numismatica* (London, 1906) by H. Willers on 'Die römische Goldprägung des Jahres 209 v. Chr.' gives E. J. HAEBERLIN an opportunity to change the purpose expressed in his 'Systematik,' and to set forth, in correction of Willers, his views of the latest Etruscan and earliest Roman gold coinage in *Z. Num.* XXVI, 1907, pp. 229–272 (pl.; figs.), instead of reserving them for his great work on the *aes grave*.

Roman Coins in Mysia.—In *Num. Chron.* 1908, pp. 440 f., F. W. HASLUCK adds the description of a few more coins to those published by him, *ibid.* 1906, pp. 26 ff.

Rare or Unpublished Roman Gold Coins.—Sixteen rare or unpublished Roman gold coins, ranging in date from 16 B.C. to the reign of Magnus Maximus (383–388 A.D.), from which an aureus is described with the mintmark AVG · OB, referring to the mint at London, then called Augusta, are published by Sir JOHN EVANS († May 31, 1908; this was perhaps his last work) in *Num. Chron.* 1908, pp. 85–101 (pl.).

Hoard of Roman Silver Coins.—At Casaleone (Venetia) a hoard of Roman coins was found in April, 1901, ranging in date from 268 to ca. 44 B.C. The *denarii* numbered 714 (60 dentellate), the *quinarii*, 317. No *sestertius* was found. All are described by L. RIZZOLI, Jun., in *Not. Scav.* 1908, pp. 91–97.

Hoard of Denarii of Antony at Delos.—In *R. Ital. Num.* XXI, 1908, pp. 239–243, M. BALERFELDT analyzes and discusses a hoard of 650 *denarii* found in August 1905, during the excavations of the French School at Delos (*A.J.A.* X. p. 105). Of the entire hoard 604 pieces were “legionary” *denarii* of M. Antonius. The belief that this coinage was issued very shortly before the battle of Actium “acquires more ample confirmation through this find.”

The Value of the Denarius.—L. CESANO, in *Rend. Acc. Lincei*, XVII, 1908, pp. 237–256, discusses the value of the denarius and the rate of interest in the time of Constantine, on the basis of an inscription discovered in 1906 at Feltre, the ancient Feltia. Incidentally it is pointed out that the *fabri* and the *centonarii* formed one *corpus*, and that *refrigerare* is used of the banquet in honor of the dead.

Rome and Germany.—FR. GNECCHI prints in *R. Ital. Num.* XXI, 1908, pp. 347–376 (3 pls.), a list of the Roman imperial coins that commemorate relations with Germany, and prefixes some general observations.

An Unpublished Paelignian Coin.—G. PANSÀ publishes in *R. Ital. Num.* XX, 1907, pp. 533–536 (fig.), a bronze belonging to the uncial series of the Paeligni, bearing the Janus-head on the obverse, and on the reverse a winged Victory crowning a trophy of arms, under which is ΓAL (for $\Gamma\text{ALACINV}$, contr. ΓALACNV , = Paelignus).

Face on the As of Hatria.—G. PANSÀ elaborates the suggestion of LUIGI SORRICCHIO in taking the face of an aged, bearded personage on the *as* of Hatria, with sleeping dog and HAT on reverse, to be that of Hadranus, or Hatranus, a divinity of war and fire among the Siculi, tutelary deity and founder of Hatria, a Siculan town. (*R. Ital. Num.* XX, 1907, pp. 517–537; pl.)

Capitoline Medallions.—C. SERAFINI publishes anew in *R. Ital. Num.* XXI, 1908, pp. 245–253 (pl.), four medallions in the Capitoline collection that were discovered in Rome in excavations by the Monte di Giustizia, on the Viminal, in 1876, and were first published by P. E. VISCONTI in *B. Com. Rom.* 1877, pp. 76–78. At the time of the earlier publication the medallions were covered by oxidation; they are now shown in a more perfect condition.

Use of Roman Medallions.—FR. GNECCHI reviews and combats, in *Boll. Num.* VI, 1908, pp. 77–81, G. PANSÀ's belief that the *medaglioni cerchiati* were made especially to adorn military standards (see *A.J.A.* XII, p. 241).

Roman Medallions with Dionysiac Types.—Seventeen medallions, all of Hadrian, Antoninus Pius, Marcus Aurelius, and the younger Faustina, and dating from 138 (?), 139, 145 or 146, and 153 (that of Faustina undated) are pictured and described by FR. GNECCHI, who remarks that the representation of Dionysiac scenes on these reverses forms the only exception to the uniform seriousness of types on Roman coins. He thinks the medallions struck to commemorate special festivals, including the marriage of M. Aurelius and Faustina, and the Dionysiac types to reflect the revival of Greek influences in that period (*R. Ital. Num.* XX, 1907, pp. 499–516; pl.; figs.).

Diverse Styles in Roman Coinage.—L. LAFFRANCHI continues in *R. Ital. Num.* XXI, 1908, pp. 199–212 (pl.), his series of articles on the styles of Roman coins, discussing how the coins of Valerian and Gallienus issued from the mints of Viminacium and Antioch.

Britannia on a Sestertius of Antoninus Pius.—The representation of Britannia on the early copper coins of modern England, beginning with the

reign of Charles II, may be inspired by that on a rare *sestertius* of Antoninus Pius described by F. A. WALTERS in *Num. Chron.* 1908, pp. 194-6.

Temple of Cybele on a Contorniate. — A cast medallion of seventeenth-century workmanship shows on the obverse a head of Lucilla with a legend of the younger Faustina, and on the reverse an enthroned Cybele adapted from a well-known coin of the elder Faustina. This same figure is seen depicted in front of a temple on the reverse of a rare contorniate, which temple is doubtless the temple of Cybele on the Palatine, reconstructed by Augustus. (KATHARINE ESDAILE, *Num. Chron.* 1908, pp. 56-61; pl.)

Tesserae with Numerals I-XVI. — FR. GNECCHI adopts with applause a suggestion of Professor David Eugene Smith, of Columbia University, that the series of imperial bronze *tesserae*, each with a numeral on the otherwise plain reverse, the highest being XVI, are simply tokens denoting each so many *asses*, the highest (XVI) equalling, therefore, a *denarius*. (*R. Ital. Num.* XX, 1907, pp. 515 f.)

Coinage of Carausius. — In *Num. Chron.* 1908, pp. 373-426 (5 pls.), PERCY H. WEBB continues his detailed analytic description of the coinage of Carausius.

False Attributions of Fourth-century Coins. — In *Num. Chron.* 1908, pp. 81-83, P. H. W[EBB] points out that "Helena, the wife of Crispus, must follow Fausta, the wife of Constantius II, into numismatic obscurity," Cohen's attribution of a *Fausta, N. F.* coin to Fausta, the wife of Constantine the Great, being surely correct.

Additions to Cohen's Lists. — EDMOND GOHL continues in *R. Ital. Num.* XX, 1907, pp. 537-574; XXI, 1908, pp. 387-430, his contributions of descriptions of Roman coins from the National Hungarian Museum at Budapest not found in Cohen.

GENERAL AND MISCELLANEOUS

The Early Aegean Civilization in Italy. — In *B.S.A.* XIII (Session 1906-1907), pp. 405-422, T. E. PEET examines the remains of early civilization, especially pottery, in Italy, and concludes that "firstly, South Italy and Sicily were, during the Neolithic and Early Metal period, in direct communication with various centres of the Aegean civilization, using the word in its widest sense. Objects were imported into, and perhaps imitated in, various parts of Italy, including the southeast coast, Sicily, Sardinia, and Liguria. The places most strongly pointed to are Hissarlik, the lower part of the Balkan peninsula, and perhaps Crete. . . . Secondly, the earliest civilization of the Neolithic period in South Italy is of an Aegean rather than an Italian type, and presents considerable affinities with that of Crete in particular. It is possible that both have a common origin and are due to branches of a single people. Thirdly, as in the Aegean so in Sicily, though nowhere else in Italy, the Early Metal period was marked by the appearance of painted pottery. Much of the design is native, derived from wicker-work, but some seems to point to the Balkan peninsula, while the technique was probably introduced from elsewhere in the Aegean."

The Date of the Servian Wall. — At the February (1908) meeting of the Archaeological Society of Berlin, P. GRAFFUNDER discussed the date of the Servian wall. On the strength of his measurements of the stones, which

showed the "Oscan" foot to prevail, alongside of the later "Roman" foot, introduced by the decemvirs, he refers the older portions of the wall to a date much earlier than that usually assigned, placing them before the Gallic invasion, — perhaps in the second half of the sixth century B.C. (*Berl. Phil. W.* November 7, 1908.)

The Present State of the Etruscan Question. — In *Klio*, VIII, 1908, pp. 252–262, A. KANNENGIESSER summarizes the recent literature upon the subject of the Etruscans. The philologists deny that they were an Indo-Germanic people, while the anthropologists affirm that they were. Most scholars who have treated the subject are inclined to identify them with the Pelasgians. Montelius and Woltmann even hold that they were Pelasgians driven out of the Peloponnesus by the Dorian invasion. Von Luschan connects them with the Armenians and believes that as a race they were spread over Europe south of the Alps. The Raeti were a branch of this race. The theory that the Carians, the Hittites, the inhabitants of the Caucasus, and the Etruscans belonged to the same race is held with some modifications by a number of scholars. Thomsen even thought he had found resemblances between Etruscan and the language of the Caucasus. Fick believes that in prehistoric times Greece and Asia Minor had a Pelasgian-Hittite population; and Kannengiesser points out that the suffix *-th* found in what are supposed to be Pelasgian words is common in Etruscan. There are, however, still writers like Carra de Vaux who believe in the Ural-Altai origin of the race and the connection of the language with Turkish. The chief difficulty in the investigation of the subject lies in the fact that there is no sure test for what is truly Etruscan and what was adopted by them from other peoples. It is hoped that the discoveries at Boghaz-Köi may help solve the problem.

The Siege of Gela in 405 B.C. — In *Rend. Acc. Lincei*, XVII, 1908, pp. 257–268, G. CULTRERA discusses the position of the Carthaginian encampment. Disagreeing with Schubring and with Holm, he places it at Capo Soprano, preferring to assume a lacuna in the account given by Diodorus rather than to admit a change in the course of the river.

The Value of the Fasti of the Early Roman Republic. — In *Rend. Acc. Lincei*, XVII, 1908, pp. 33–68, ETTORE PAIS arrives at the conclusion that the lists of the consuls and of the *trib. mil. cons. pot.* cannot be regarded as more authoritative than those of the dictators and the triumphs. None of these have more value for the history of the early republic than the *elogia* of the Forum of Augustus.

Problems in the Topography of Rome. — In *Mél. Arch. Hist.* XXVIII, 1908, pp. 233–282, in a paper entitled 'Les Origines du Forum,' A. PIGAN-NIOL discusses a large number of the most difficult problems of the topography of early Rome with the following results. The original *Sacra Via*, running almost exactly due east and west and passing along the south side of the existing Regia, formed the *decumanus* of the city at a stage in its growth before that of the Septimontium. This was the real Roma Quadrata, including the Palatine, the Arx, and the Oppius, and may be called *urbs trimontialis*, or Sabine Rome. The *cardo* intersected the *decumanus* at right angles, just west of the temple of Vesta. The fragment of tufa pavement, surrounded by part of a circular wall of travertine, which Pignaniol identifies with the *puteal Scribonianum*, marks the point of intersection. This *cardo*

terminated at its southern end at the Porta Romanula which is thus placed on the *clivus Victoriae* above the precinct of Juturna, and on the north at the Porta Ianualis. This is identified with the temple of Janus Geminus, and is regarded as nothing more than a gate in the wall of the *urbs trimontialis*. It is placed near the northeast corner of the curia. By an ingenious process the date of the founding of Roma Sabina, if in the eighth century B.C., is calculated to have been the first or second of April, and the traditional date of the founding of the Palatine city, April 21, is explained as a transfer from the later stage of the city. The *Iani*—*summus*, *medius*, and *imus*—were arches over the *decumanus* and *cardo* at their points of entrance into the Forum. Incidentally a number of other disputed points are settled provisionally, such as the sites of the *Trigillum Sororium*, the *domus regis sacrificuli*, the *domus Valeriorum*, the temple of the Penates, and the *sacellum Larum*.

Fragment 140 of the Marble Plan of Rome.—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 225–228, P. BIGOT shows that fragment 140 (*F.U.R.* Jordan) of the marble plan of Rome belongs at the southeast corner of the *porticus Pompei*, and he identifies the rectangular structure marked on this fragment, just outside the porticus, with the *curia Pompei* in which Caesar was murdered.

The Recent Discoveries on the Palatine.—In *Rend. Acc. Lincei*, XVII, 1908, pp. 201–210, D. VAGLIERI replies to the criticisms of L. PIGNORINI in *Rend. Acc. Lincei*, XVI, 1907 (see *A.J.A.* XII, p. 474), maintaining his original opinion.

The Columbaria of Rome.—In *Klio*, VIII, 1908, pp. 282–301 (fig.), V. MACCHIORO discusses at length the columbaria of Rome. He enumerates 61 and explains their construction, origin, location, and relation to the population of the city.

The Shrine and Oracle at Palestrina.—In the light of recent discoveries at Palestrina, O. MARUCCHI proves conclusively that the principal shrine and oracle were situated in the lower group of buildings, planted against the rock and adjoining the older forum. (*B. Com. Rom.* XXXV, 1907, pp. 275–324, 2 pls.; 2 figs.; cf. pp. 364–365.)

The Bronze Tripod from the Temple of Isis at Pompeii.—A comparison of styles and examination of details shows that the celebrated bronze tripod from the temple of Isis at Pompeii and now at Naples did not originally belong with the pan or tray that now stands upon it. Both may be Augustan, but the support is much finer, to be compared with the Hildesheim silverware, while the upper part resembles rather the Boscoreale treasure. In ancient times the tray was fitted in, by means of a supporting ring, below the proper top of the tripod, and the effect of the latter is much finer if its whole height is freely displayed. Many such separable tripods were used with flat table tops laid on them and not permanently fastened. This one is not made, as most of them are, to pull out and push together, for convenience in storing and to fit different tops. (*E. PERNICE, Jb. Arch. I.* XXIII, 1908, pp. 107–111; 4 figs.)

The Alexander Mosaic.—Further observations on the Alexander mosaic by E. PERNICE may be found in *Röm. Mitt.* XXIII, 1908, pp. 11–14.

Herculaneum.—In *Herculaneum Past, Present, and Future* (London, 1908, Macmillan and Co.; xxii, 324 pp.; 48 pls. \$5), C. WALDSTEIN and

L. SHOBRIDGE discuss the topography of Herculaneum, the inhabitants of the district, the eruption of 79 A.D., the site since the eruption, the excavations already made, the objects found, and give a bibliography. The volume is the outcome of Professor Waldstein's scheme for a renewal of the excavations, and in one of the three appendices the authors publish the correspondence on this subject to date.

Roman Terrets of Bronze. — In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 268–296 (5 figs.), A. HÉRON DE VILLEFOSSE discusses a number of objects of bronze, consisting of a short bar, usually square or polygonal, having on either side a ring which often has the shape of a swan's neck. He enumerates eighteen of these objects and concludes that they were placed upright upon the yoke of a chariot as a guide for the reins. In *B. Soc. Ant. Fr.* 1908, pp. 150–152 (fig.), A. MERLIN gives a brief account of the one found at Kasrin in Tunis.

Pila Muralia. — The finding of some heavy wooden weapons in the boggy soil next the Roman camp at Oberaden, Westphalia (*A.J.A.* XII, pp. 372, 478), has suggested the history of the word *pilum*. These somewhat primitive weapons, 1½–2 metres long, tapering to a point at each end, angular in section, and with a hand-hold at the middle, are, with the exception of the pointed ends, just like the huge kitchen pestle (*pilum*) seen in some Greek vase-pictures and statuettes, and undoubtedly took their name from that implement. When the invention of the iron head had greatly modified the form and use of the military *pilum*, the old wooden weapon was still occasionally used; and being especially adapted to the defence of a fortification, was distinguished as the *pilum murale*. Jove's thunderbolt seems to be an idealized form of the early *pilum*. (G. KROPATSCHEK in *Jb. Arch. I.* XXIII, 1908, pp. 79–94, pl.; 14 figs.)

Representations of the Roman Provinces. — In *Le Rappresentanze Figurative delle Provincie Romane* (Rome, 1908, E. Loescher and Co.; 86 pp.; 4 pls.; 12 figs. 8 fr.), M. JATTA examines in detail the pictorial representations of the Roman provinces. These are found chiefly on coins. He also discusses the origin and development of the types.

SPAIN

The Prehistoric Chronology of the Iberian Peninsula. — In *R. Arch.* XII, 1908, pp. 219–265 (6 figs.), J. DÉCHELETTE begins a study of the prehistoric chronology of the Iberian peninsula. He sketches the progress of knowledge of the subject, due to excavations, among which those of H. and L. Siret are of great importance. The theories published by L. Siret ('L'Espagne préhistorique,' *Rev. des questions scientifiques*, October, 1893, 'Orientaux et Occidentaux en Espagne aux temps préhistoriques,' *ibid.* 1907, 'Religions néolithiques de l'Ibérie,' *Rev. préhistorique*, 1908, Nos. 7 and 8) are refuted. The neolithic period in Spain corresponds to the Cycladic or Amorgan civilization in the Aegean, certainly not later than 2000 B.C., and has no connection with the Phoenicians. Vases from the Argar, between Carthagera and Almeria, correspond to early Minoan vases from Crete and belong to the bronze age, which therefore antedates by centuries the Celtic occupation. The influence of the civilization of the eastern Mediterranean regions is very marked. Many further details are discussed.

FRANCE

The Vase of Belloy.—In *R. Ét. Anc.* X, 1908, pp. 339–341 (pl.), H. BREUIL discusses the vase found at Belloy-sur-Somme and now in the museum at Amiens upon which are three representations of a flying bird. It dates from the end of the neolithic or beginning of the bronze age.

Two Gallic Vases.—In *R. Ét. Anc.* X, 1908, pp. 257–261 (2 pls.; 2 figs.), A. CARTIER publishes two Gallic vases in the museum at Geneva. They were found at Geneva about fifty years ago. In shape they are like the olla. The decoration consists of a painted design in black upon a red background with a band of white above and below. The design on one vase consists of a band of squares upon which birds and a lozenge-shaped pattern alternate; upon the other is a series of eleven birds. Gallic vases decorated with other than geometric designs are extremely rare.

Graffiti on Pottery of Allieux and Avocourt.—In *R. Arch.* XI, 1908, pp. 391–394, G. CHENET gives a list, with some facsimiles, of thirty-one graffiti on pottery from Les Allieux and of eight from Avocourt (Meuse).

Postcards Reproducing Roman Monuments in France.—In *R. Arch.* XII, 1908, pp. 266–277, J. DECHELETTE publishes a list of 247 postcards with illustrations after Roman monuments in France. This supplements the list of 188 cards published *ibid.* IX, 1906, pp. 329–335.

SWITZERLAND

Ancient Marbles in Geneva.—In *R. Arch.* XII, 1908, pp. 153–173 (17 figs.), W. DEONNA describes seventeen ancient marbles in Geneva. Thirteen are in the Musée Fol. They are: (1) A double herm representing (a) a bearded Hermes, type of the Hermes Propylaeus of Alcamenes, and (b) a youthful, long-haired Apollo; (2) a torso of a youth in Polyclitan style; (3) a head of Hermes, with wings, of Phidian type; (4) an Apollo Sauroctonus, much restored; (5) a male torso, replica, but without its exaggerations, of the Farnese Heracles; (6) head of the elder son of Laocoön, a copy probably of renaissance date; (7) an effeminate Dionysus head, with long hair and a wreath of grapevine; (8) head and torso of Aphrodite, originally in the attitude of the Venus de' Medici; (9) head of Aphrodite, Capitoline type; (10) torso of youthful Dionysus; (11) head of Flora, with wreath; (12) torso of an old man carrying a kid, very realistic, of the time of Augustus; (13) archaic female head, decorating the arm of a throne probably the same throne from which came the head in Copenhagen, *Glypt. Ny-Carlsberg*, pl. 17. In the Musée Archéologique is a limestone group of a centaur and a nymph, Cypriote work of the sixth century. In the Musée Rath are (1) a torso of Aphrodite, resembling the Aphrodite of the Vatican; (2) a male torso, excellent replica of the Pasquino; (3) a statue of Trajan, nude except for a chlamys, conceived according to the Polyclitan scheme. In *R. Ét. Anc.* X, 1908, pp. 250–256 (2 figs.), he discusses a marble head, probably of Aphrodite, in the Musée Fol. He dates it at the end of the fourth century and connects it with an ephebus head in Boston and a bronze head of Artemis in Naples. He also discusses a terracotta warming apparatus which is the best-preserved specimen of its kind. Both objects have been published before.

GERMANY

A Tomb of the Bronze Age at Anderlingen.—In *Röm.-Germ. Korrespondenzblatt*, I, 1908, pp. 46-47, DR. HAHNE reports briefly upon the prehistoric tomb found near Anderlingen (*A.J.A.* XII, p. 372). It dates from the bronze age (Montelius, Period II). The three human figures found on one of the slabs are about 50 cm. high, and in style and technique resemble figures found on monuments of the bronze age in Scandinavia.

The *Castellum Lupiae flumini adpositum* at Haltern.—Further excavations at Haltern i. W. (see *A.J.A.* XI, p. 365 and XII, p. 246) have determined the location of the praetorium of the *Feldlager*, through the discovery of the southern gate of the camp. The officers' quarters in the larger camp were not discovered, but in the course of the excavations a great amount of pottery was brought to light, which furnishes valuable material for the study of provincial ceramics from 11 B.C. to 16 A.D. Indications seem to point to a reoccupation of the larger camp by the Romans, and to this question special attention will be directed during the continuation, of the excavations. (H. DRAGENDORFF, *Röm.-Germ. Korrespondenzblatt*, I, 1908, pp. 75-77.)

AUSTRIA-HUNGARY

Palaeolithic Remains from the Gudenus Cave.—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 277-294 (12 pls.; 9 figs.), H. OBERMAIER and H. BREUIL discuss the palaeolithic remains from the Gudenus cave near Krems on the Danube in lower Austria.

Palaeolithic Remains on the Bükkgebirge.—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 232-263 (8 pls.; 19 figs.), O. HERMAN discusses at length the significance of the palaeolithic remains found on the Bükkgebirge near Miskolcz, Hungary.

The Warrior from Celeia.—In *R. Arch.* XII, 1908, pp. 115-119 (2 figs.), S. REINACH publishes the statue of an officer in the Roman army found about 1840 in the bed of the Voglena near Cilli (Celeia in Noricum) and now in the museum there. It was published by Conze in the *Denkschriften* of the Vienna Academy, 1877-78, Vols. XXVI-XXVII, pl. XII. The man was evidently a barbarian, but his Roman military costume proclaims him an officer. A bundle of cylindrical objects by his side is a set of book-rolls.

GREAT BRITAIN

A Barrow at Sunningdale.—In *Proc. Soc. Ant.* XXI, 1907, pp. 303-308, O. A. SHRUBSOLE describes the excavation of a barrow near Sunningdale Station and discusses the British urns found within it.

Neolithic Implements from Hampshire.—In *Proc. Soc. Ant.* XXI, 1907, pp. 263-266 and 462-463, W. DALE discusses certain neolithic implements from Hampshire in his collection.

Brooches of the Crossbow Type in Cornwall.—In *Proc. Soc. Ant.* XXI, 1907, pp. 372-374 (fig.), C. H. READ discusses two bronze brooches of the crossbow type found at Harlyn Bay, Cornwall, and shows that they are not of British type, but closely related to types found in the Iberian peninsula.

Water-clocks in Ancient Britain.—In *Proc. Soc. Ant.* XXI, 1907, pp. 319–333 (plan; pl.), R. A. SMITH discusses at length the use of water-clocks in pre-Roman Britain.

A Roman Wreck.—In *Proc. Soc. Ant.* XXI, 1907, pp. 268–291 (pl.; 6 figs.), R. A. SMITH discusses the wreck of a Roman boat loaded with Gallo-Roman pottery on Pudding-pan Rock in the Thames estuary. (See *Archaeologia*, V, pp. 282 ff.) The wreck dates from the second century A.D. The writer pays special attention to the potters' signatures.

Folk Memory.—In his *Folk Memory* (Oxford, 1908, Clarendon Press, 416 pp.; 36 figs.), W. JOHNSON discusses at length the remains and the lore of primitive man still to be found in Great Britain.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The Origin of Persian Faience.—In *Burl. Mag.* XIII, 1908, pp. 134–143, E. AGNES R. HAIGH argues that the ceramic art of mediaeval Persia was a native growth and developed from an earlier art derived from survivals of the Mycenaean. The Persian faience was introduced into Damascus and Rhodes at the beginning of the sixteenth century, at the time of their conquest by the Ottoman Turks, whose only culture was that which the Persianized Seljuks had taught them. In Rhodes this art developed special features recalling the ancient Rhodian ware of the seventh century B.C., due perhaps to the survival of a local tradition.

The Mosque of Makam Ali.—In *Jb. Preuss. Kunsts.* XXIX, 1908, pp. 63–76, F. SARRE discusses the mosque of Makam Ali on the road from Bagdad to Damascus. He compares it with the mosque of Ibn Tulun in Cairo, and because of the resemblance of some of its details to gold medals of the Califs of the tenth century he assigns this date to the building.

Nonna and Stephanus of Aila.—In *B.C.H.* XXXI, 1907, p. 420, C. CLERMONT-GANNEAU comments briefly on the possible identity of Nonna, wife (?) of Stephanus, architect of the Church of Justinian at Sinai (cf. *ibid.* p. 332), and the Nonna of an epitaph of Beersheba.

The Church of the Holy Sepulchre and the Church of the Apostles.—In his *Grabeskirche und Apostelkirche* (Leipzig, 1908, J. C. Hinrichs'sche Buchh. I: vi, 234 pp.; 14 pls.; 14 figs. II: vi, 284 pp.; 10 pls.; 3 figs. M. 40), A. HEISENBERG discusses at length two important churches of the time of Constantine. In volume I he recounts the history of the Church of the Holy Sepulchre at Jerusalem and explains the changes which it has undergone. In volume II he discusses in a similar way the Church of the Apostles in Constantinople and its mosaics. The different scenes are examined in detail.

Bithynica.—In *B.S.A.* XIII (Session 1906–07), pp. 285–308 (12 figs.), F. W. HASLUCK describes, with historical discussion, Byzantine churches and fortresses in Bithynia, and publishes nine inscriptions, all apparently of late date. At Triglia the church of St. Stephen is of the cross-in-square type, with two (originally three) apses. It was probably built about 800 A.D. The church of Pantobasilissa, of the cross-in-square type, now much restored, is famous for its cures of cripples: patients incubate three days,

fasting. The monastery churches of Medikion and Pelekete, near Triglia, are now almost entirely modern. At Syge the Church of the Archangels is also an incubation sanctuary. Of the original church (780 A.D. according to the inscription) only the compartment roofed by the great dome and the single apse remain. The rest is modern. The Byzantine fortresses of Caesarea, Katoikia (Kete), and Koubouklia are historically, rather than architecturally, interesting. On the island of Kalolimno (ancient Besbicus), opposite the mouth of the Rhyndacus, is the monastery of the Metamorphosis. Of the original church only the fine pavement of colored marble



FIGURE 4.—THE NATIVITY. CHAPEL OF ST. BARBARA.

remains. The present building, probably of the sixteenth century, is of very rough construction.

Subterranean Chapels in Cappadocia.—In *R. Arch.* XII, 1908, pp. 1-32 (3 pls.; 4 figs), G. DE JERPHANION describes in general two groups of subterranean chapels, one at Soghanle, the other at Gueureme, in Cappadocia (see *A.J.A.* XII, p. 379), and gives a detailed description of the chapel of St. Barbara at Soghanle, and that of the Ascension at Gueureme. Both are Byzantine churches in their architectural forms, though carved from the solid rock. The chapel of the Ascension has nine domes. Both are decorated with elaborate series of paintings of biblical scenes and saints. The chapel of St. Barbara, with its paintings, is dated probably between 976 and 985 A.D. The paintings show the style of the great art of the period, but the execution of an unskilful painter (Fig. 4). The paintings in the chapel of the Ascension date from the eleventh century, but an earlier decoration under them shows that the chapel itself antedates the paintings by some years at least.

The Origin of the Rectangular Nimbus. — In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 55-71, P. LAUER discusses the origin and use of the rectangular nimbus. The earliest example about which there is no dispute dates from the eighth century. It was used from the eighth to the thirteenth century, and especially during the ninth century in Rome, where it was always the sign of some great person, pope or emperor, who was then living or only recently dead. It was not employed by the Byzantines, and seems to have been adopted by the popes to meet the criticism of the iconoclasts.

The Symbols of the Evangelists. — The symbols of the Evangelists do not appear in Byzantine art until after the beginning of the Crusades. On the other hand they can be traced in Western monuments as early as the end of the fourth century. The Durham Book, known to be a copy, in part at least, from a manuscript produced in the neighborhood of Naples, probably owed to this prototype its pictures of the Evangelists. In these the figures of the Evangelists are inscribed in Greek, *ὁ ἅγιος Μάρκος*, etc., but the symbols all have a Latin inscription, *e.g. imago leonis*, for the lion. Such evidence points to a purely Western origin for the symbols, which were then carried into Byzantine art by the Crusades. (J. A. HERBERT, *Burl. Mag.* XIII, 1908, pp. 162-167.)

Sassanid and Byzantine Silks. — In *Gaz. B.-A.* XL, 1908, pp. 471-493, G. MIGEON argues that Sassanid silks are to be distinguished from Byzantine by a fondness for movement. The mounted bowman, the circular frames enclosing the patterns, the heraldic repetition of the same *motif* are characteristic; while the fire altar and the tree of life are favorite *motifs*. A list of Sassanid silks in European museums and a classification of the motifs in Byzantine silks is added.

Mediaeval Fortresses of the Northwestern Peloponnesus. — In *B.S.A.* XIII (Session 1906-07), pp. 268-284 (6 figs.; 2 pls. of 6 figs. each), R. TRAQUAIR describes, with brief historical accounts, the mediaeval fortresses of Karytaena, Clarenza, Katakolo, Castel Tornese, Patras, and Kalavryta. A note is added on 'The Armorial Insignia in the Church of St. George, at Geraki.'

Fibulae from Ukraine. — In *B. Soc. Ant. Fr.* 1908, pp. 191-193, Baron J. DE BAYE discusses the fibulae found from time to time at Ukraine and now at the University of Kiev and in various private collections. He divides them into four classes, the earliest of which is attributed to the Goths.

The "Rök" Stone of Ostergötland. — In his *Bidrag till Tolkning af Rök-Inskriften* (Upsala, 1908, Almquist and Wiksells Boktryckeri-A.-B. 34 pp.; fig.), H. SCHÜCK discusses the "Rök" inscription in Ostergötland, Sweden.

A Donatist Church at Seriana. — In *C. R. Acad. Insc.* 1908, pp. 308-310, P. MONCEAUX publishes the following inscription from a church at Seriana, northern Africa: *Dignis digna. Patri Argentio coronam Benenatus tes(s)el(l)avit.* He argues that the Argentius is to be identified with a Donatist bishop mentioned in the conference at Carthage in 411 and called Recargentius in the records. We thus have a Donatist inscription in a Donatist church.

ITALY

Excavations in the Cemetery of Priscilla. — In *Le Musée*, V, 1908, pp. 187-204 (plan; 4 figs.), O. MARUCCI gives an account of the excava-

tions in the cemetery of Priscilla extending from November 1905 to June 1907. (See *A.J.A.* XI, pp. 123 and 377.) In *Bull. Arch. Crist.* 1908, pp. 1-125, he publishes in detail his conclusions as to the so-called basilica of St. Silvester, the name of which he shows to be purely conventional, as the buildings are older than Silvester. The tombs of Felix and Philip have been located. He publishes with commentary the inscriptions and argues that the *sedes ubi prius sedit sanctus Petrus* was in the cemetery of Priscilla, — a conclusion accepted by DEWAAL in *Rom. Quart.* 1908, pp. 42-51.

The Monuments of Christian Rome.—In a recent volume of the *Handbooks of Archaeology and Antiquities*, published by the Macmillan Company, A. L. FROTHINGHAM furnishes a welcome account of the artistic life of Rome from the time of Constantine until the withdrawal of the popes to Avignon. The first part (pp. 17-151) sketches in eight chapters the history of the city and its monuments during this period. The second part (pp. 154-384) treats of basilicas, campanili, cloisters, civil and military architecture, sculpture, painting, Roman artists, art in the Roman province,



FIGURE 5. — FRESCO IN THE CATACOMB OF PRETEXTATUS.

and the artistic influence of Rome. An Index List of Churches contains an account of churches not treated in the text. (A. L. FROTHINGHAM, *The Monuments of Christian Rome from Constantine to the Renaissance*. New York, 1908, The Macmillan Co.; 412 pp.; 159 figs.; 8vo. \$2.25.)

The Crowning with Thorns.—The well-known fresco in the catacomb of Pretextatus, usually interpreted as the crowning of Christ with thorns (Fig. 5), is shown by O. MARUCCHI (*N. Bull. Arch. Crist.* 1908, pp. 131-142) to represent the scene on the day after the baptism when John hailed the Saviour with the words, "Behold the Lamb of God that taketh away the sins of the world." The picture forms a suite with the Samaritan Woman at the Well and the Resurrection of Lazarus. All three incidents are found in the fourth Gospel only.

SPAIN

The Tympanum of S. Isidro at León.—The Romanesque tympanum of S. Isidro at León (Fig. 6) is carved with a medallion ornamented with the *Agnus Dei* and supported by two angels. Two other angels appear, one on either side of this central composition. Below the medallion is shown the sacrifice of Isaac, an angel pointing to the ram appearing on Abraham's left, and his two servants with the ass to the right. Another figure, either Sarah or another angel, completes the composition to the right. The hand

of God issues from clouds to the left of the head of Abraham. To the left of the central group, we find a standing figure, followed on the left by a horseman who turns in his saddle to aim an arrow at the Lamb of God. P. MAYEUR, in *R. Art Chrét.* 1908, pp. 250-253, explains the whole composition as the artistic expression of a symbolism contained in the writings of Honorius of Autun and Walafrid Strabo, whereby the sacrifice denotes the Passion, and the three days of Abraham's journey to Mt. Moriah, the three ages of the Jews, (1) from Abraham to Moses, (2) from Moses to St. John Baptist, (3) from the Baptist to Christ. These three periods are represented in the tympanum by (1) Abraham's sacrifice; (2) Isaiah, represented

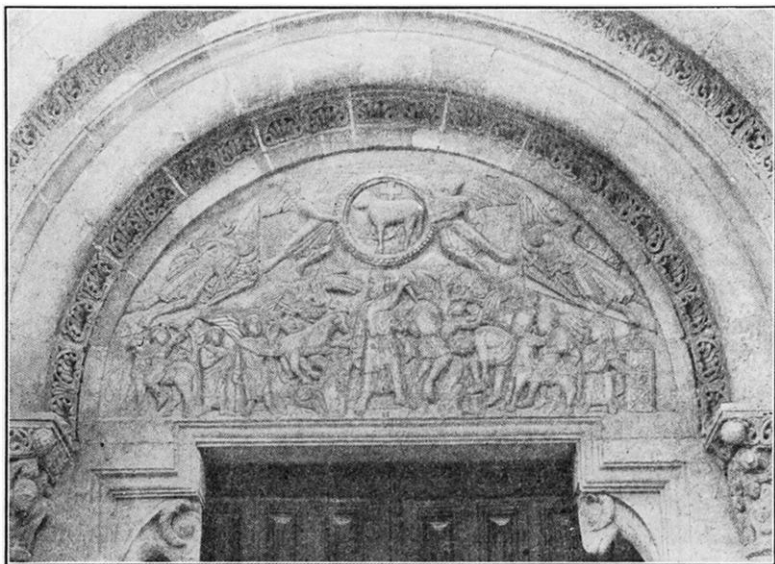


FIGURE 6.—TYMPANUM OF S. ISIDRO AT LEÓN.

by the standing figure, to the left, and (3) the *Agnus Dei*. The horseman is the mystic horseman of the Apocalypse, *i.e.* Death.

FRANCE

Proportions of French Sculptures of the Twelfth Century.—In *R. Arch.* XI, 1908, pp. 331-358 (3 figs.), JEAN LARAN continues (cf. *R. Arch.* IX, 1907, pp. 436 ff.; *A.J.A.* XII, 1908, p. 250) his treatise on proportions in French sculpture of the twelfth century, discussing the laws of grouping. He tabulates seven different proportions for each figure, arranges the resulting numbers in series (method of seriation), applies Gauss's law of the probability of errors, and finds that the proportions are subject to constant laws, which act with such continuity as to make possible an attempt to arrive at the causes of the variations.

Bas-relief at Monaco.—In *R. Arch.* XII, 1908, pls. 118-124 (fig.),

S. REINACH publishes a relief found near Monaco (cf. *C. R. Acad. Insc.* 1902, p. 494, *Revue Africaine*, 1908), and now in the museum at that place. He offers as an interpretation the healing of scrofulous persons by a king of France. Of two inscriptions on the stone, one may be MA[riæ], the other seems to be LODOVIC.

Lothair's Jewel.—In *B. Soc. Ant. Fr.* 1908, pp. 102–107, PH. LAUER discusses the jewel of Lothair II, king of Lorraine, now in the British Museum. The chief incident in the king's life was his unsuccessful attempt to divorce his wife Tetberga, who was childless. The queen was accused of unchastity, but the bishops of Cologne and Trèves defended her, and the king was forced to acknowledge her innocence at the assembly of Vendresse in 865. The jewel was probably one of the gifts made to her by the king at that time, hence the choice of the Susanna scenes for the decoration.

The Signatures of Painters in Mediaeval Manuscripts.—F. DE MÉLY discusses in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 16–54 (5 pls.; fig.), the signatures of the painters of illuminations in mediaeval manuscripts. Thirty-six signatures from Villard de Honnecourt in 1241 to Godefroy le Batave in 1519 are examined. Six of them are new discoveries by the author.

Embroideries in the Museum at Tulle.—R. FAGE, in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 231–245 (3 pls.), discusses three pieces of embroidery from the chapel at Chambon, now in the museum at Tulle. The subjects of the two most important are the Adoration of the Magi and the Presentation in the Temple. These are companion pieces, each 52 cm. long and 28 cm. high, and date probably from the fourteenth century. They are Italian and very likely Florentine. The third piece is 38 cm. wide and 39 cm. high, and has eight figures of saints separated by branches and leaves. This is English and also dates from the fourteenth century; but it is made up of fragments sewn upon a seventeenth-century background. All three pieces are of great value and would be an honor to any museum.

BELGIUM AND HOLLAND

Iconography of the Cathedral at Bois-le-Duc.—The curious little figures which are seated astride the buttresses of the nave of the cathedral at Bois-le-Duc, representing artisans, musicians, the Magi, etc., are doubtless meant to convey the image of humanity seeking salvation in the church. The figures which adorn the spandrels of the windows opening into the lateral and choir chapels compose scenes from the life of the Virgin. The pairs of knights which here and there occur have a reference to the procession of the *Frères de la Passion*, who marched thus to perform the mysteries of the Passion, while a priest recited the incidents thereof to the people. Another series of groups are Old-Testament types of scenes in the life of Christ. Still others are less consistent with the symbolical thread which was in general followed throughout these sculptures, inasmuch as they represent the Duke of Brabant and his duchess, nobles and dames, musicians, etc. This portraiture is carried out in the terminal figures of the roof, two of which represent Emperor Maximilian and a prince of Brabant. Here the artist may have had a conception of these personages

as protectors of the Church. (C. F. X. SMITS, *R. Art Chrét.* 1908, pp. 300-315.)

The Birthplace of Claus Sluter. — The name Sluter, as well as that of his nephew and favorite pupil Claus de Werwe, is found in fourteenth-century records of Guelderland, and the epitaph of the latter, preserved in a manuscript of the Bibliothèque Nationale, speaks of him as from Hatheim, *i.e.* Hattem, a village of the same province. Claus Sluter was probably, therefore, also Dutch in origin. That he was of Guelderland itself seems to be shown by the fact that the name Sluter, which is equivalent to the Latin *clariger*, is pronounced Sluiter in Dutch proper, while the dialect of Guelderland makes it Sluter. (H. CHABEUF, *R. Art Chrét.* 1908, pp. 340-342.)

SWITZERLAND

The Carolingian Frescoes in the Münster at Graubünden. — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 387-401, A. SCHMARSOW shows that the frescoes in the Münster at Graubünden belong to the school which produced the paintings in the cupola at Aachen now lost. The excellence of the work lies in the free interworking of drawing and color. Antique tradition is preserved in the architectural backgrounds and in the unity of the proportions of the figures. The superiority of these frescoes to those of S. Maria Antiqua and to the Carolingian mosaics at Rome throws new light on the disseminating centre of Carolingian art.

GREAT BRITAIN

The Influence of England in the Development of Gothic Art. — In *Le Musée*, V, 1908, pp. 139-160 (12 figs.), C. ENLART shows that the part played by England in the development of the Gothic style was much more important than has been supposed. At the end of the fourteenth century artistic work of four classes was imported into France from England: carved alabaster figures; embroideries; miniatures, and architectural forms. England furnished the elements of the flamboyant style in architecture, and English influence is apparent in cathedrals in France, Spain, and Portugal.

Mottisfont Priory. — In *Proc. Soc. Ant.* XXI, 1907, pp. 339-349 (plan; 10 pls.), W. DALE and C. R. PEERS discuss at length Mottisfont Priory, many parts of which still exist built into an eighteenth-century dwelling.

The Judgment Porch and the Angel Choir in Lincoln Minster. — In *Archaeologia*, LX, 1907, pp. 379-390 (3 pls.; 2 figs.), W. R. LETHABY discusses in some detail the Judgment Porch and the Angel Choir in Lincoln Minster. In the middle of the tympanum of the south porch is a quatrefoil surrounding the Christ who is accompanied by two angels. Around the quatrefoil are seven more angels beautifully arranged. The inner architectural order contains six female figures probably Virgins and six male figures probably English King-martyrs. The outer order has the Wise and the Foolish Virgins, eight in number, at the left; and at the right, eight men, probably Apostles. Below the tympanum are four figures, two on each jamb. The inner pair represent the Church and the Synagogue; the outer pair probably Apostles. The Majesty with attendant angels in the Angel Choir closely resembles these sculptures.

The Almery of the Abbey Church at Selby. — In *Archaeologia*, LX, 1907, pp. 411-422 (2 pls.; 3 figs.), W. H. ST. JOHN HOPE describes the fifteenth-century almery destroyed by the burning of the Abbey Church at Selby, October 20, 1906, and discusses this class of monuments.

The Episcopal Ornaments of William of Wykeham. — In *Archaeologia*, LX, 1907, pp. 465-492 (10 pls.; 8 figs.), W. H. ST. JOHN HOPE describes at length the episcopal ornaments of William of Wykeham, Bishop of Winchester, 1367-1404; of William of Waynfleet, Bishop from 1447-1486; and of certain bishops of St. Davids. The objects date from the thirteenth and fourteenth centuries. See *Proc. Soc. Ant.* XXI, 1907, pp. 483-485.

Table Knives of the Fourteenth Century. — In *Archaeologia*, LX, 1907, pp. 423-430 (pl.; 3 figs.), O. M. DALTON describes a set of ornate table knives in the British Museum made for John the Intrepid, Duke of Burgundy.

Palimpsest Brasses. — In *Proc. Soc. Ant.* XXI, 1907, pp. 422-430, M. STEVENSON publishes seven palimpsest brasses.

Mediaeval Embroideries. — In *Proc. Soc. Ant.* XXI, 1907 (pl.; 7 figs.), W. R. LETHABY describes the embroideries in the British and South Kensington museums which antedate the middle of the fourteenth century.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

An Enamelled Head Stall. — In *Proc. Soc. Ant.* XXI, 1907, pp. 376-380 (4 figs.), O. M. DALTON describes an enamelled head stall of the early sixteenth century now in the British Museum.

Portraits of Michelangelo. — E. STEINMANN contributes to *Monatshefte f. Kunstwiss.* 1908, p. 651 (frontispiece), a detail of Jacopo del Conte's picture in the oratory of S. Giovanni Decollato at Rome, which contains a portrait of Michelangelo. Another portrait of the master is found by A. L. MAYER, in the head of St. Luke in the picture of the Valencia museum, by Francesco Ribalta, representing St. Luke painting the Virgin. (*Ibid.* p. 656.)

The Portrait-busts of Francesco del Nero. — E. STEINMANN identifies the bronze bust of Francesco del Nero, treasurer of Clement VII, which is in the Kaiser-Friedrich Museum at Berlin, with the portrait *fatta di marmo* mentioned by Vasari as the work of Giulio Mazzoni. He believes that Vasari spoke of the bust as "of marble" because he confused it with its replica in the marble tomb of Francesco del Nero in S. Maria Sopra Minerva at Rome. (*Monatshefte f. Kunstwiss.* I, 1908, pp. 633-637.)

Rembrandt and Lastman. — The influence of Lastman, Rembrandt's teacher, upon the greater master is illustrated by the comparison made by W. BODE in *Ber. Kunsts.* 1908, cols. 58-65, in which he shows that an early drawing of Rembrandt's in the Kupferstichkabinett at Berlin is copied from Lastman's Susanna in St. Petersburg. This drawing belongs to a series of sketches for the Susanna which Rembrandt painted in 1647, now in the Berlin gallery, which shows an immense improvement over Lastman's treatment, but still retains his composition and many of his details. The article closes with a sketch of the evolution of the Susanna motif in Rembrandt's art.

Notes on Rembrandt. — In *Rep. f. K.* XXXI, 1908, pp. 159-167, N. RESTORFF brings out the fact that Rembrandt, together with others of his contemporaries, harked back to earlier methods in many of his pictures. As instances of this archaism he notes the occasional use of smaller dimensions for less important figures, and the direct gaze at the spectator which characterizes some of the personages in his scenes. He also points out the influence of Michelangelo on Rembrandt, particularly in the engraving, Abraham's Sacrifice, where the figure of Abraham is a modified version of the Moses. Similar borrowings may be noted from Raphael and Savoldo.

Pictures by Various Masters. — W. SUIDA contributes to *Monatshefte f. Kunstwiss.* I, 1908, pp. 305-307, a series of notes on the *oeuvre* of various families. He adds to Sirén's list of Lorenzo Monaco's works a Madonna, dated 1405, in the Turin gallery, a kneeling Virgin (half of an Annunciation) in Castle Mödling in Lower Austria, and a "Hermits of the Thebaid," in the Budapest gallery, only half of which is preserved. The picture is the original from which the well-known version in the Uffizi, ascribed to Pietro Lorenzetti, was copied. He notes "with astonishment" that Berenson (*North Italian Painters*) has omitted from his list of Parentino's works the frescoes in the Cloister of S. Giustina, at Padua, and adds three other works to this painter's list. A Madonna in the Figdor collection at Vienna makes certain, says Suida, the differentiation of its author, the "Playing-card Master," from Konrad Witz. Other works are noted by him as hitherto unrecognized productions of the "Master of the Pernigsdörffer Altar," of the "Master of the Thalheimer Altar" (the glass-windows in S. Nazaro at Milan), of Leonhard Schäuuffelein, and of Rubens.

ITALY

Notes on the Painting of the Trecento. — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 1118-1123, O. SIRÉN publishes a number of notes upon various painters treated in his work on Giotto, and adds materially to his catalogues of works.

Attributions to Giotto. — In *Rass. d' Arte* VIII, 1908, p. 45, B. BERENSON discusses briefly the attributions to Giotto and assigns to him only scenes II-XIX of the Life of St. Francis in S. Francisco at Assisi and one fresco in the Magdalen Chapel, the Resurrection of Lazarus. The Stefaneschi altar-piece and the allegories in the lower church at Assisi are not his.

Early Architectural Drawings by Michelangelo. — *Rep. f. K.* XXXI, 1908, pp. 101-107, contains a discussion by F. BURGER of two sketches by Michelangelo preserved in Casa Buonarroti at Florence. The first he considers an early design for the tomb of Julius II, which must have been done in April, 1505. The other is a fragmentary design for the choir of St. Peter's.

Michelangelo and the Tomb of Cecchino Bracci. — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 963-974, E. STEINMANN shows by the correspondence of Michelangelo that, while the execution of the tomb of Cecchino Bracci was confided to Urbino, the great master personally interested himself in the work and made the designs for it, two of which the writer has discovered in Casa Buonarroti at Florence. We thus recover an important

example of Michelangelo's later sculpture, although the bust of the youth Bracci is far below Michelangelo's own work.

Michelangelo's Method. — A. GOTTSCHESKI follows up his discovery of Michelangelo's torso model in the Academy at Florence with an article in *Monatshefte f. Kunstwiss.* I, 1908, pp. 853-867, in which he endeavors to prove that the master's scorn of models and cartoons is a romantic invention. He brings evidence to show that Michelangelo prepared large models for the figures of the Medici tombs with his own hand, to guide his assistants in the preliminary blocking-out of the groups.

The Block for Michelangelo's David. — The block for Michelangelo's David was a rejected quarry-block designed for the cathedral on which the preparatory cutting had been carried too far. Sansovino had the intention of adding pieces to the block and making out of it a colossal statue, but it was reserved for Michelangelo to carry out his idea and, without any additional pieces, to carve the great David. A. GOTTSCHESKI suggests that the shape of the half-worked block is the reason for the remarkable swing of the body of the David to the right. (*Monatshefte f. Kunstwiss.* I, 1908, pp. 302-303.)

Chronology of the Sistine Frescoes. — The opinion of Spahn, expressed in his *Michelangelo und die Sixtinische Kapelle* (Berlin, 1907), that the *Stichkappen* and lunettes of the Sistine ceiling do not all belong to the final decoration of the chapel, as was hitherto supposed, but belong in part to the earlier portions, is borne out by a critical examination of the style of these frescoes by A. WURM in *Rep. f. K.* XXXI, 1908, pp. 305-313. Wurm finds that Michelangelo prepared five cartoons for the lunettes of the first third of the ceiling (counting from the entrance), but painted them in only after the completion of the ceiling-panels and of the Sibyls and Prophets.

The "Broad Technique" of Perugino. — E. A. DURAND-GRÉVILLE, in *B. Soc. Ant. Fr.* 1908, pp. 89-90, discusses the two methods of treating outlines attributed to Perugino, the one of hatching, the other a much broader, cinquecento technique. He does not believe that two so different processes could be used interchangeably by the same artist, and proposes to attribute the pictures done in the broader "Raphaelesque" style to the early period of Raphael himself. He thus assigns the Vision of St. Bernard at Munich to the younger painter.

Two Predelle by Raphael. — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 1071-1079, G. GRONAU discusses two early predelle by Raphael, one in the gallery at Lisbon, the other in the collection of Sir Frederick Cook at Richmond. He identifies the former as the "Raising of Three Dead Persons by Eusebius, through the power of St. Jerome," an incident recounted in the *Hieronymianum* of Giovanni d'Andrea (*A.J.A.* XII, p. 490); and the latter as the punishment of the heretic Sabinianus. He assigns the predelle to the altar-piece of S. Domenico in Citta di Castello, of which the Crucifixion (which contains a St. Jerome) in the Mond collection in London formed the principal panel.

A Painting wrongly attributed to Raphael. — The Madonna and St. Anne, with the Christ Child and Infant St. John, in the possession of Sig. Bertoldi at Asolo-Veneto, was originally attributed to Raphael, and this opinion has persisted, in spite of the fact that Morelli assigned the picture to Bachiacca. G. POGGI, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 275-280,

shows that the identical group occurs in three other pictures of the lesser painter, and can therefore be by his hand only.

New Lists of Authentic Giorgiones. — W. SCHMIDT, in *Rep. f. K.* XXXI, 1908, pp. 115–119, repeats a previously published catalogue of the “authentic” and “false” works of Giorgione. He regards the following as authentic: The twin pictures in the Uffizi (Judgment of Solomon and The Proving of Moses), the Castelfranco Madonna, the Dresden Venus, the so-called Magi at Vienna, finished by Sebastiano del Piombo, the “Venetian Subject” in the Vienna Academy, the Storm in the Palazzo Giovanelli at Venice, and the Boy with the Arrow in the Imperial Gallery in Vienna. In his list of falsely attributed works, the most noteworthy rejections are the St. Petersburg Judith, the Louvre Concert, which he gives to Titian, together with the Christ bearing the Cross, in the church of S. Rocco at Venice, and the so-called portrait of Caterina Cornaro in the Crespi collection at Milan. Another list is proposed by G. GRONAU, in an unfinished article (*ibid.* pp. 403–436), in which he discusses the biographies of Vasari, Ridolfi, and Marcantonio Michiel, concluding that the last-named only is of use in identifying Giorgione’s works. A new criterion for identification is the low-cut neck in his women’s tunics (Castelfranco Madonna, St. Petersburg Judith). The Judith of St. Petersburg is deemed a copy after Giorgione’s original as well as the Vienna Boy with the Arrow, for which he suggests Varotari. Gronau accepts the Louvre Concert, the S. Rocco Christ bearing the Cross, and the Hampton Court Shepherd Boy.

A Miniature of Attavanti and Verrocchio’s Baptism. — A miniature in a missal, painted in 1483 by Attavanti for Thomas Jaime, bishop of Dol, and now in the Havre museum, reproduces fairly faithfully the Baptism of Verrocchio. This dates the latter picture probably within the period when Leonardo was still working with Verrocchio and removes the chronological objection to the tradition repeated by Vasari, that Leonardo painted one of the angels in the picture. (S. REINACH, *C. R. Acad. Insc.* 1908, pp. 543–546.)

New Attributions to Giovanni Francesco da Rimini. — MARY L. BERENSON, in *Rass. d’Arte*, VIII, 1908, p. 163, discusses three pictures which she assigns to Giovanni Francesco da Rimini. They are: a Miracle of S. Niccolò da Bari in the Louvre (no. 1659); a Virgin adoring the Child in the museum at Le Mans (no. 11); and a Miracle of S. Niccolò in the Museo Cristiano of the Vatican (Scaffale O. IV). Another Madonna by the same painter is reported by G. CAGNOLA, *ibid.* p. 179.

The Putti of Desiderio da Settignano. — In *Rass. d’Arte*, VIII, 1908, pp. 150–154, P. GIORDANI endeavors to isolate the type of putto used by Desiderio, and therewith revise the list of works attributed to him. He concludes that both Desiderio and Donatello had a hand in the cherubim frieze of the Pazzi chapel, and that Desiderio was the author of the Putti sustaining Garlands in the New Sacristy of the Duomo at Florence, a work ascribed by Burckhardt and Bode to Giuliano and Benedetto da Maiano.

Alessandro Vittoria. — L. SERRA, in *Rass. d’Arte*, VIII, 1908, pp. 95–99 and 108–114, reconstructs the life and *oeuvre* of Alessandro Vittoria. He finds that his “artistic education” was self-given for the most part, for while his early works show the influence of the years spent in Sansovino’s workshop at Venice, the breadth and power of Vittoria’s technique contrast with Sansovino’s Florentine grace.

Botticelli's "Spring." — W. UHDE (*Monatshefte f. Kunstwiss.* I, 1908, pp. 913-914), shows that the so-called Flora in Botticelli's Spring is a maiden fleeing from passion, denoted by the so-called West Wind. The "Spring-maiden" beside her indicates the spring-time of her life. To the left of the picture we see her again dancing with her companions (the Graces), but already transfixed by the shaft that the Eros at the top of the picture has launched at her, and gazing tenderly at the youth who plucks fruit from the tree to the left (Mercury). The Venus in the centre of the picture represents the mature woman brooding over her approaching maternity. The writer would christen the painting, "The Mystery of Woman." The same subject is treated by W. WEISBACH in *Jb. Preuss. Kunsts.* 1908, pp. 1-20, who includes a discussion of Pesellino's Crucifixion in the Kaiser Friedrich Museum at Berlin.

Two Statues in Florence by Veit Stoss. — H. VOSS sees in two wooden statues of Florence, a S. Rocco of the church of S. Maria Annunziata and a Crucifix in the Ognissanti, works by Veit Stoss. (*Jb. Preuss. Kunsts.* 1908, pp. 20-29.)

The Lovers of Casa Buonarroti. — The curious group in the Casa Buonarroti of a man holding in his arms a fainting woman with a third personage in the background has been variously assigned to Sebastiano del Piombo, Giorgione, and Titian, and variously explained as "Raphael and his Mistress." (E. A. BENKARD, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 654-656.) It was suggested by a certain Venetian story among the novels of Bandello. K. BOVINSKI (*ibid.* I, 1908, pp. 906-909) relates the picture to another novel of Bandello's, concerning the tragic love affair of the niece of a Duke of Burgundy and Carlo Vaudrai to whom she was secretly married.

Fifteenth-century Portals in Genoa. — Ten lintels with figured scenes or conventional decorations, ornamenting doors of houses in Genoa, are reproduced by C. CESARI in *Rass. d'Arte*, VIII, 1908, pp. 71-74.

Girolamo Mazzola. — Apropos of a Madonna by Girolamo Mazzola recently acquired by the Pinacoteca at Parma, L. TESTI publishes, in *Boll. Arte*, II, 1908, pp. 369-395, a description of his *oeuvre*, a chronological table of the documented incidents in his career, and a genealogical chart of his family.

The Massacre of Otranto. — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 593-601, P. SCHUBRING argues that scenes representing the Massacre of the Innocents in a colonnaded hall in which Herod presides as an Oriental monarch were suggested by the massacre of the inhabitants of Otranto by Turks in 1480.

Hispano-Moresque Ware and Florentine Majolica. — W. BODE contributes to *Jb. Preuss. Kunsts.* 1908, pp. 276-298, a paper on the influence of Hispano-Moresque ware on Florentine Majolica. He treats a series of fifteenth-century imitations found only in excavations at Florence, and shown by the arms which decorate them to be of local origin.

The Medallist à l'Amour Captif. — The authorship of a beautiful medal, having a bust of Lucrezia Borgia on the obverse, and a putto bound to a tree as the reverse type, has never been settled. Pomedello, and even Filippino Lippi have been suggested, and Bode and Fabriczy have identified the medallist with Gian Cristoforo Romano. By a process of exclusion, and the resemblance to medals of Melioli of Mantua, J. DE FOUILLE, in

Gaz. B.-A. XXXIX, 1908, pp. 385-393, arrives at the conclusion that the latter artist is responsible for the Lucrezia medal and those related to it.

The Medallist Lysippus.—G. F. HILL, in *Burl. Mag.* XIII, 1908, pp. 274-286, discusses the medals attributed to Lysippus, and reduces the number to some twenty. He believes him rated higher than he deserves, having facility in portraiture, but small grasp of character and poor in his designs for reverses.

FRANCE

The Tomb of Cardinal François de la Rochefoucauld.—In *R. Arch.* XII, 1908, pp. 96-106 (2 pls.), A. BOINET quotes documents relating to the tomb of Cardinal François de la Rochefoucauld, which was originally in the church of St. Genevieve and is now in the hospice d'Ivry, in Paris. It is the work of Philippe Buyster, who was made sculptor in ordinary to the King in 1632. The tomb was made 1656-1660. The kneeling figure of the cardinal is excellent, the figure of the child holding his robe is less attractive. A drawing in the Cabinet des Estampes shows that the monument was not made exactly as originally designed. A cast in the library of St. Genevieve may have been taken from a bust of the cardinal by Buyster. The original has disappeared, as has also a bust by Didier Humbelot.

An Ivory Statuette in the Museum at Cluny.—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 115-136 (2 pls.; 2 figs.), C. ENLART discusses an ivory statuette 7 cm. high in the museum at Cluny. It represents a nude woman standing and dates from the fifteenth century. The writer shows that it is to be connected with the rather large class of statuettes representing Vice as a nude woman accompanied by Death. Most of them date from the end of the fifteenth and the beginning of the sixteenth centuries.

GERMANY

A Chronological List of Dürer's Works.—A very useful list of Dürer's works, in chronological order, is published by SIR W. M. CONWAY in *Burl. Mag.* XIII, 1908, pp. 214-216.

The Missing St. Joseph in Dürer's Adoration.—It was customary from the middle of the fifteenth century on to include St. Joseph in the group of the Adoration of the Magi and the omission of his figure in Dürer's rendition of the subject in the Uffizi has often excited comment. But an inventory of the picture in 1619 mentions Joseph, as does Matthäus Faber in 1717. The picture, too, shows traces of a figure behind Mary, and the St. Joseph must, therefore, have been obliterated by some restoration of the eighteenth or nineteenth century (G. GLÜCK in *Jb. Preuss. Kunsts.* 1908, pp. 119-122). H. KEHRER, in *Z. bild. K. N.F.* XX, 1908, pp. 61-66, compiled a list of contemporary pictures inspired by the Uffizi painting or others of Dürer's Adorations.

Martin Hess.—In a study of Martin Hess, mentioned by Dürer in a letter of 1509, in *Rep. f. K.* XXXI, 1908, pp. 437-445, C. GEBHARDT arrives at the conclusion that he is not, as Thode suggested, identical with the "Hausbuch-Meister," but that he was a native of Frankfurt, a painter and engraver who established himself as a citizen of Frankfurt in 1508, and probably became a pupil of Dürer's at the beginning of the century. He finds that he is the author of the works which Weizsäcker grouped around

the portrait in the possession of Freiherr von Holzhausen, and adds to the list another picture, the Invention of the Cross in the Germanic Museum.

Hans Wechtlin. — H. RÖTTER, in *Jb. Kunst. Samm.* XXVII, 1907, H. 1, attempts a reconstruction of the life and *oeuvre* of the Strassburg painter, Hans Wechtlin. A Life of Christ in woodcuts and the cuts signed *Jo. V.* are the only works which can with certainty be ascribed to the master. Nevertheless, by attributions on stylistic grounds, the writer greatly increases the number of works which can be related to Wechtlin, and traces his artistic development. Born in Strassburg in 1460, he produced in the eighties the woodcuts for the *Seelenwurzgarten*, the Swabian Chronicle, and the Eunuchus of Terence published by Dinekmuth at Ulm, and came to Nürnberg in 1487, where his chief work was the illustration of the *Koberger Passionale* of 1488. About 1490 he migrated to Basel, probably with Dürer; and Röttinger identifies him with the artist called by Weisbach the "Master of the Bergmann *bottega*." In 1498 he is found again at Nürnberg, working in close touch with Dürer. During Dürer's second visit to Venice, Wechtlin lived in Strassburg, but returned, with Dürer to Nürnberg in 1506. Son of a priest, he was debarred from citizenship until 1514, which accounts for the late appearance of his monogram.

The Dresden Magdalen a Copy? — The attribution of the Dresden Magdalen to Correggio is now generally accepted, but the authenticity of the picture was questioned by Morelli, and J. VON SCHMIDT, in *Rep. f. K.* XXXI, 1908, pp. 241-243, points out that it is called a copy by "Albani, after Correggio" in a catalogue of 1783, which shows that a tradition to that effect existed in the eighteenth century. The picture itself is not at all inconsistent with Albani's art.

Konrad Meit and the Tombs at Brou. — In *Jb. Preuss. Kunsts.* 1908, pp. 77-118, W. VÖGE shows that the statues on the tombs of Philibert of Savoy and Margaret of Austria at Brou are practically all the work of Konrad Meit. Three of the four putti on the tomb of Margaret and one of those on the tomb of Philibert are also his. An assistant, Benoit de Serins, probably carved the putti holding the arms of Savoy; while Meit's brother Thomas was doubtless the author of the two putti holding the arms of Margaret and of one of those on her husband's tomb. V. NODÉ, in *Chron. Arts*, 1908, pp. 77-118, assigns the putti to the assistants of whom one was a Florentine. This would explain their Italian character.

Woodcuts of Matthias Gerung. — C. DODGSON, in *Jb. Preuss. Kunsts.* XXIX, 1908, pp. 195-216, catalogues a series of sixty woodcuts of Matthias Gerung, part of them conceived as illustrations of the Apocalypse, a few containing biblical subjects with allusions to contemporary religious controversy, and a large number representing satirical and allegorical subjects.

GREAT BRITAIN

A Portrait of Robert the Devil. — In *Rep. f. K.* XXXI, 1908, pp. 132-137, H. JANTZEN discusses a Madonna, St. Margaret and Donor, belonging to Mr. Weld-Bundell, exhibited at the Guildhall, London, in 1906. It is a work of some follower of Jan Van Eyck, showing both Flemish and French characteristics. The resemblance of the kneeling donor to Everard de la Marck, prince-bishop of Lüttich, and an old description of the picture

which mentions the donor and the St. Margaret as portraits of a Count de la Marck and his wife, together with the fact that St. Margaret is represented kneeling on a dragon, which was, according to Brantôme, the device of Robert II de la Marck, make it very likely that the donor is the last-named nobleman, better known as Robert the Devil. The epithet is alluded to by the gesture which he makes with his right hand toward the dragon.

AMERICAN ARCHAEOLOGY

Dighton Rock. — In *Am. Anth.* N.S. X, 1908, pp. 251-254 (pl.), D. I. BUSHNELL, Jr., publishes a letter from Isaac Greenwood to John Evanses (*sic*) dated "N. E. Cambs." Dec. 8, 1730, and addressed to London. It gives a description of the rock in accordance with a desire expressed by members of the Royal Society, and also a résumé of contemporary New England opinion about it. The letter is in the British Museum, and is numbered Add. Ms. 6402, fol. 106 et seq.

Wooden Bowls of the Algonquin Indians. — In *Am. Anth.* N.S. X, 1908, pp. 423-434 (3 pls.; 4 figs.), C. C. WILLOUGHBY describes the ladles, platters, and bowls of the Algonquin tribes. The handles of the first are sometimes recurved, or may be decorated with animal or human forms. A few plates or platters have been preserved, often through their secondary later use in games (dice-games). The bowls vary from simple forms to cradle-shapes and animal forms. These may, as in pottery, form the handles, or the bowl may be carved in the back of the animal itself. An interesting bowl (pl. XXIX) in the Peabody Museum of Harvard University shows markings that may have been made by an iron tomahawk and a steel knife as well as stone scrapers. As to date, "It does not seem probable that in the eastern section of the Algonquin area many wooden vessels were made with stone tools after the first third of the seventeenth century."

Fort Ancient. — In *Rec. Past*, VII, 1908, pp. 191-198 (2 maps; 4 figs.), G. F. WRIGHT gives an account of Fort Ancient in Warren County, Ohio, the largest of the prehistoric earthworks in North America. It has a total length of about three and one-half miles and its earth walls vary in thickness from twenty to seventy-five feet at the base and have a height varying from five to twenty-four feet. It is 269 feet above the neighboring river. The fortification consists of a north and a south fort. In the latter was a cemetery in which three hundred graves have been opened. The interments were made in coffin-shaped stone graves formed by placing stones beside and over the bodies. Few implements were found with the skeletons. In *Bulletin of the Department of Archaeology, Phillips Academy, Andover*, IV, 1908, pp. 27-166 (41 pls.; map), W. K. MOOREHEAD discusses this earthwork at length and concludes that it is eight or nine hundred years old; that its culture is different from that found in the Hopewell-Cumberland-Tennessee group of mounds and is allied to that at Madisonville. He believes that the builders occupied a territory seventy by eighty miles in extent.

Northwestern Illinois. — In *Rec. Past*, VII, 1908, pp. 52-58 (2 figs.), pp. 85-95 (3 figs.), W. B. NICKERSON discusses the stone graves and the mounds of northwestern Illinois. The former are rough without cists;

the skeletons lie irregularly interred. Some accompanying pottery and stone specimens were found. The mounds are both conical and elongated. In mound 16 (conical) a vault was found originally roofed over. Many human bones decayed or calcined occurred in this. In one of the elongated mounds a burial was also discovered; the skull lay 1 foot 9 inches deep. As to antiquity the author says: "The relative age of the stone-covered graves is perhaps not much less than that of the long mounds. The mode of burial is similar, and the absence of anything denoting white contact places them, so far as examined, well back in time."

The Nez Percé Indians.—In *Mems. Am. Anth. Ass.* II, 1908, pp. 165–274 (5 pls.; 6 figs.), H. J. SPINDEN discusses the archaeology and ethnology of the Nez Percés of northwestern Idaho. There are a few shell heaps, village sites, and cemeteries. The burials are capped by bowlders and have cedar stakes around or over the body. Ornaments, etc., are found, but no remains of food. The stone implements described include chipped knives, projectile points, scrapers and perforators, ground pestles, mortars, and mauls. Arrowheads are characterized by a variety of bases, and the occurrence of serrated edges and double barbing is noted. Pipes more or less decorated are found; the earlier form is probably the straight tubular pipe. Wedges and bows are made of horn; and bone awls, flakers, whistles, and beads, as well as dice and gaming pieces are described. Copper was probably not known before white contact; weaving was rather extensively practised. A variety of baskets, wallets, hats, etc., occur. In general the author concludes that the culture drew its elements from both the plains and the Pacific Coast and that the early state was more in accord with the culture of northern California and southern Oregon than with the east. There is an entire absence of migration myths.

Petroglyphs in Southeastern Alaska.—In *Am. Anth.* N. S. X, 1908, pp. 221–230 (2 pls.; 23 figs.), G. T. EMMONS discusses the stone and rock carvings of the Tlingit. They are old, as the present natives know nothing of their origin. They represent human and animal heads and forms, cosmic symbols, and even myths. The animal forms are largely totemic. They show some variation in design, — the older forms displaying less realism and more consecutive composition than the newer which contain figures true to nature, ornate and independent.

Explorations in Mexico and Guatemala.—In *Mem. Peabody Museum*, IV, 1908, No. 1, pp. 1–52 (13 pls.; 8 figs.; map), and No. 2, pp. 53–127 (31 pls.; 14 figs.), T. MALER describes his explorations on the Upper Usumacinta River and in the Department of Peten, Guatemala, and adjacent regions. The monuments are described in order from the following sites: **Altar de Sacrificios** (named from the round, carved, sacrificial stone): altars and stelae. **Seibal**: stelae, sacrificial stones. **Itsimté-Sacluk**: stelae, temple-palace ruins and mounds and chultuns (rain-wells). **Cankuen**: terrace with stelae and structure-ruins. **Topoxté** ("island of ancient monuments"): five principal buildings, six small stelae, altars. **Yáxhá** (a ruined city three km. long): main temple with traces of vaulting and color, smaller buildings, stelae. **Benque Viejo** (British Honduras): temple and stelae, with altar carved with skeleton in a mournful attitude. **Naranjo**: a large group of ruins with buildings and stelae; stairway called "Tiger-head," with glyphs, an *aguada*, or water-pool, striking objects in chipped

flint. The stelae at the various sites are described and photographed in detail.

The Dog in Ancient Mexico. — In *Am. Anth.* N. S. X, 1908, pp. 419–422 (9 figs.), H. BEYER explains the rôle of the dog in ancient Mexican mythology, by suggesting that he primarily represented a constellation. The dog was the carrier of the human soul after death and a parallelism is worked out between him in this capacity and Xolotl who carries the sun through the underworld. A symbolic ornament of Xolotl, the author thinks, was the “tail of the year,” or in a conventionalized form the constellation “dog.” Of this same constellation the Pleiades are the most conspicuous cluster. At the end of a cycle the Mexicans watched these stars and celebrated a new cycle when they passed the zenith. In this way a parallel function of connecting the old and the new is established for the constellation and its eponymous animal.

Zoölogy of the Maya Manuscripts. — In *Z. Ethn.* XI, 1908, pp. 704–743 (30 figs.), W. STEMPELL gives an account of the animals represented in the Dresden Ms. and the Codices Troano, Cortesianus, and Peresianus. They are generally those of Yucatan and Guatemala; especially those which are conspicuous by their number, advantage or disadvantage to humanity, or by their physical beauty. The following are mentioned: monkey (?), jaguar, puma, dogs, bear, hare, agouti, peccary, an extinct (?) species of deer, elephant (?), armadillo, opossum, yapok (water opossum), parrot, harpy-eagle, owl, vulture, raven (?), trogon, turkey, tern (?), pelican, crocodile, turtle, iguana, rattlesnake, boa imperator, frog, fishes, bees, scorpion, snails. On the elephant the author states that just as the pictorial representation of the mammoth proves his contemporaneity with man, so do the elephant gods' heads make a similar condition probable for Central America.